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Great Brit. & Ir. H. of Com.

R E P O R T



FROM

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SELECT COMMITTEE

ON

ARTS AND MANUFACTURES:

TOGETHER WITH

THE MINUTES OF EVIDENCE,

AND APPENDIX.

Ordered, by The House of Commons, to be Printed,
4 September 1835.

Martis, 14^o die Julii, 1835.

Ordered,

THAT a Select Committee be appointed to inquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the People (especially the Manufacturing Population) of the Country; also to inquire into the constitution, management and effects of Institutions connected with the Arts:—And a Committee was appointed of—

Mr. Ewart.
Mr. Bernal.
Dr. Bowring.
Mr. Ridley Colborne.
Mr. Clay.
Lord Francis Egerton.
Mr. Elphinstone.
Mr. Grote.
Mr. Hawes.
Mr. Hume.
The Lord Advocate.
Mr. Lewis.
Mr. Oswald.
Sir Robert Peel.
Mr. O'Connell.
Mr. Shiel.
Lord Viscount Sandon.
Mr. Chancellor of the Exchequer.
Sir Matthew White Ridley.
Mr. Brotherton.
Mr. Potter.
Mr. George Evans.

Mr. Roebuck.
Lord John Russell.
Mr. Patrick Stewart.
Mr. Strutt.
Mr. Poulett Thomson.
Mr. Warburton.
Mr. Morrison.
Sir Robert Inglis.
Mr. Wyse.
Mr. Scholefield.
Mr. Edward Lytton Bulwer.
Mr. Henry Lytton Bulwer.
Earl of Kerry.
Lord Viscount Mahon.
Mr. Yorke.
Mr. Heathcote (of Tiverton.)
Mr. Baines.
Mr. Stewart Mackenzie.
Mr. Williams (of Coventry.)
Mr. Fort.
Mr. Davenport.

Ordered, That the Committee have power to send for Persons, Papers and Records.

Ordered, That Five be the Quorum of the Committee.

Mercurii, 22^o die Julii, 1835.

Ordered, That Mr. Wilks, Mr. Hanbury Tracy, Mr. Buckingham and Mr. Hope be added to the Committee.

Veneris, 7^o die Augusti, 1835.

Ordered, That Mr. Brocklehurst and Mr. Jephson be added to the Committee.

Veneris, 4^o die Septembris, 1835.

Ordered, That the Committee have power to report the Minutes of the Evidence taken before them.

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R E P O R T.

THE SELECT COMMITTEE appointed to inquire into the best means of extending a knowledge of the ARTS, and of the PRINCIPLES of DESIGN among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts; and to whom the Petitions of Artists and Admirers of the Fine Arts, and of several Members of the Society of British Artists, were severally referred; and who were empowered to report the MINUTES of the EVIDENCE taken before them to The HOUSE:—HAVE examined the matters to them referred, and have agreed to the following REPORT.

THE COMMITTEE began its labours by dividing the subject of inquiry into the following parts:

THE state of Art in this country and in other countries, as manifested in their different manufactures.

THE best means of extending among the People, especially the Manufacturing Classes, a knowledge of and a taste for Art.

THE state of the higher branches of Art, and the best mode of advancing them.

The investigations of the Committee have been principally confined to the first and second sub-divisions of the subject.

The Committee lay the Evidence hitherto taken before The House, and recommend the resumption of the inquiry early in the next Session of Parliament.

September 1835.

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MINUTES OF EVIDENCE.

Lunæ, 27^o die Julii, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Dr. *Gustave Friedrich Waagen*, called in; and Examined.

1. YOU are the Director of the Royal Gallery at Berlin?—I am.

Dr. G. F. Waagen.

2. What institutions have you in Prussia for the instruction of the manufacturing population in the Fine Arts?—We have a *Gewerb-Institut* at Berlin for the purpose of giving instruction in manufactures connected with the Arts.

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3. Have you one, or more than one?—That is the principal one; we have smaller institutions, but these are merely schools of design, in Breslau, Königsberg, Dantzic and Cologne.

4. How many are there altogether in Prussia?—There are five; there is the principal institution at Berlin, and the four smaller institutions.

5. Can you give the Committee any account of the schools of design in the other states of Germany generally?—If by this question is meant *Gewerbe-schools*, then I cannot.

6. Do such schools exist in other parts; for instance, in Saxony and Bavaria?—I believe *Gewerbe-schools* do not; there is a Royal Academy, where young men that learn manufactures at Dresden may attend.

7. Can you give the Committee any account of the management of those *Gewerbe-schools* in Prussia?—At Berlin, in the chief *Institut*, there is a collection of models representing the newest discoveries in Europe, and particularly in England; there is also a very complete collection of the finest ornaments and designs of the Greek and Roman and middle ages in plaster of Paris; also some of the most distinguished works of naked sculpture, especially the pure Grecian; the pupils there are also instructed in drawing, modelling, in mathematics and perspective; each one chooses his own department of manufacture; they are taught also the founding and casting of metal works and other manufacturing operations.

8. Is the instruction of those schools gratuitous?—Yes, the instruction is gratis.

9. Are those schools under the government?—They are entirely under the government, and the managers are paid by the government.

10. Is the whole expense of the institution defrayed by the government?—The whole is paid by the government.

11. Does that apply to the minor schools in the other towns, as well as the principal school at Berlin?—Yes.

12. Can you state the expense of those schools?—I cannot state it now, but I can easily procure an account, and I will do so. The whole of the establishment is under a director, whose name at present is *Beuth*, privy councillor of Finance, who has the management of the whole establishment.

13. Is chemistry among the subjects taught in the school?—Yes, there is instruction given in chemistry.

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14. Is any branch of experimental philosophy taught?—Partially; there is some instruction given in natural history and physiology, and they have also electrical and other machines in the schools.

15. Are there any other arts and sciences taught in the schools?—I have mentioned all the most important branches.

16. How are the pupils elected into those institutions?—The pupils are recommended from the provinces by the *Government-president*, and sent to Berlin. They must have a knowledge of some manufacture; they must be able to read and calculate, in order to be received into the institution. If those young people do not show any aptitude after being some time, the institution is not compelled to continue the instruction to them; but they are sent back to the places whence they came.

17. Are they lodged and boarded in the institution?—No; they receive the instruction freely, but they must pay for their own board and lodging in Berlin.

18. Out of what classes are they selected by the government presidents?—There is no particular class of society out of which they are peculiarly chosen; when any individual is considered to show particular aptitude, no further inquiries are made, but that is considered a sufficient qualification.

19. Who makes the selection?—Any body may recommend any young man who has a taste for a particular branch of art to the president.

20. Do you know the mode adopted by the *Government-president* before he gives his certificate?—No, I do not.

21. What are the regulations as to the age of the pupils?—They cannot be received above, but may be received under the age of 16.

22. Are they then sent immediately to Berlin, or are they kept any time in the provincial schools?—They are sent to Berlin.

23. Is the same system pursued with respect to the minor schools at Breslau and Königsberg, and other places?—Those are preparatory schools, merely of design, where they do not undergo so strict an examination.

24. Are those who are sent to Berlin sometimes selected out of the provincial schools?—Sometimes they are, and sometimes not.

25. And sometimes they finish their education at the provincial school without going to Berlin?—When they do not want to take a very high path in art, they content themselves with more elementary instruction in the provincial schools. The Berlin institution is supplied with pupils not only from the minor schools, but selected by the government president from the mass of the population, as well as from the other schools.

26. How long do the students stay in the Berlin school after they have been admitted there?—I do not know whether it is two or three years.

27. How many students are there in the Berlin institution altogether?—The number is not positively fixed.

28. Can you state about how many there are?—I do not think the number in the principal school exceeds from 80 to 100.

29. Is the period which the pupil stays in the school determined by his age or by his attainments?—It is according to a certain course which he has gone through.

30. Can you state the number of scholars there are in the provincial schools altogether?—That is quite uncertain; the number of students in the inferior schools is much more uncertain and fluctuating than those in the principal school at Berlin, inasmuch as the quantity of instruction communicated is so much less.

31. Are those pupils prepared for all sorts of manufacture, for silk and cotton and metallurgy?—Yes, for every description of manufacture.

32. The school applies its instruction to every manufacture with which art is in any way concerned?—Yes.

33. During what portions of the year do they attend the schools?—The courses extend through nearly the whole year; they begin at Easter.

34. What are the hours of attendance?—The business of the institution occupies the whole day, and they are very laboriously engaged.

35. Are there any periodical examinations of the students?—I cannot say; when they are finishing a particular course, a special examination takes place upon that course.

36. Are there any prizes distributed as a reward for merit?—When there is any particular instance of remarkable industry and remarkable success, he gets a distinction

distinction and a prize, and he sometimes gets as a reward some work of art produced in the school itself.

37. In consequence of his attainments, is he recommended to any situation in any manufacturing establishment?—Yes; but it is quite natural, and it is the fact that where a pupil has distinguished himself in any particular manufacture in the *Gewerbe-school*, he goes to that part of the country where that class of manufacture is established, and meets with no difficulty in finding employment.

38. But he has no privilege in consequence of having gone through the school?—No.

39. Has he any title or diploma?—No.

40. Has he any certificate of having gone through the courses?—He has the ordinary certificate of attendance from the director of the institution.

41. Describing what branches he has studied?—Yes.

42. Do the certificates vary; for instance, supposing a man had particularly distinguished himself, does he get a different certificate from a man who had merely attended the lectures?—The certificates are more strongly expressed in that case.

43. Is there an annual examination before the king or the minister of instruction?—No.

44. How long have those schools been established?—I think about 20 years.

45. What has been the effect of those schools?—The spreading of those students through the provinces has improved the system of production, and the works they take with them have greatly tended to the improvement of the different manufactures of the country.

46. Has the cotton manufacture increased lately in Prussia to any great extent?—There has been a very great improvement in the cotton manufacture, particularly in the excellent patterns. The influence has not been confined to those who have come from the *Gewerbe-school* who have established manufactures, but other manufactures have been able to produce through that influence works of a higher and better character. The director *Beuth* has had a work printed at the expense of the government, with copper-plate engravings, which gives to the students most beautiful models of antiquity and the middle ages.

47. Are the patterns in the cotton printing the invention of the Germans, or are they principally copied from English or French?—The greater and better part of them are not patterns introduced from foreign countries, but are original designs made at Berlin.

48. Do the manufacturers ever send to the schools statements of what particular patterns they require to meet the public taste, so that the ingenuity of the school may be directed in the channel in which the demand is?—I could not say with certainty, but I know that a perpetual communication is kept up between the director of the institution and the principal manufacturers.

49. If a pupil intends to be a cotton manufacturer, does he turn to that branch of the art most connected with that manufacture?—Yes; the object of the institution is to unite beauty and taste with practicability and durability, and so to form the imagination and taste of the pupils as artists, by studying and drawing after beautiful models, that each may be enabled with facility to make discoveries in that branch which he particularly follows.

50. Is it the practice of the manufacturers to try the talents of the pupils in drawing patterns for any particular branch of art before they leave the institution; for instance, a calico-printer?—All the connexion which the institution has with the manufacturers out of doors is, that if a student should show a great aptitude for any particular branch, the director recommends him to the manufacturers in that particular branch.

51. Is instruction given in the composition of colours?—Yes; they study the mingling of colours.

52. Do the manufacturers apply to the school in order to get young men of talent for drawing patterns for any particular manufacture?—I do not know that, but I know that there is a great demand on the part of the manufacturers for pupils that excel in different departments.

53. Are any particular instructions given in the institution as to the preparation of colours?—Yes; that is one great point.

54. Are there any elementary courses which all the students attend?—Yes; they must all attend the drawing-school, and must all learn elementary mathematics.

55. Are you aware how long they continue in those elementary courses?—I think

Dr. G. F. Waagen. think that during the first year they are generally engaged in the common courses which are communicated to the whole body, and afterwards in the second and third years they pursue their own particular departments.

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56. Is there any school of collection of patterns of manufactures?—There is; and it is the duty of the directors to collect from different countries the most remarkable specimens of patterns that are produced.

57. Are models of machines also collected?—Yes; they have a very large collection of models; for instance, they have models of different steam-engines, from their first production to the latest discoveries.

58. Do students come from Saxony to Berlin to attend the institution?—The principal object is to promote Prussian manufactures, and therefore only that portion of Saxony that is dependent upon Prussia enjoys the advantages of the institution.

59. Is there any similar institution in Saxony?—None of those institutions exist in Saxony; in the Saxon Academy the attention is more particularly directed to the higher branches of art, totally unconnected with manufactures.

60. Are there any libraries attached to those institutions?—Yes, there are, of general literature, and of all works relating to the objects of the institution.

61. Is there any botanical garden attached to it?—No; there is at the university one of the largest botanical gardens in the world.

62. And the botanical garden in the university would supply the institution with specimens?—Yes, certainly, if they are wanted.

63. Are there any anatomical courses in this institution?—Not in the *Gewerb-Institut*, but every pupil in the institution that wishes can go to the Royal Academy.

64. Do you know whether a portion of the instruction in the School of Arts is directed to the study of the human figure?—There is drawing after fine casts from the most famous antiques.

65. But they do not draw from the human figure itself?—No; but any one that wishes can go to the academy and draw after life.

66. Have the students in the *Gewerb-Institut* a right to attend the anatomical lectures without expense?—Yes, without expense.

67. Are the public lectures at Berlin open gratis?—In this institution, and in the Academy of Arts the lectures are open to every body gratis.

68. But not in the university?—No.

69. Therefore if a person wishes to study anatomy he must pay for it?—Yes; the anatomical lectures at the university, which are intended for the medical profession, are quite of another kind, and are not given gratis.

70. Is drawing from living models studied in the institution?—No.

71. Do they learn the proportions of the human figure in the institution?—Yes.

72. Have they any peculiar instruction in architecture?—Certainly they have, because they have models from the antique and the middle ages of all the most beautiful specimens of architecture; they have models of the Parthenon at Athens, and of the finest works of antiquity. There is besides an academy of architecture at Berlin, quite independent of the Academy of Arts, and of the *Gewerbeschule*.

73. Do they receive instruction with a view to the design of furniture?—Yes, every thing connected with household furniture in its widest extent, and the ornaments connected with it. They have models of the various forms of chairs, tables, tripods and every other domestic article. They have collected from every part small models in bronze, which represent all the most beautiful forms of antiquity for household furniture and ornaments.

74. Have those schools any connexion with the academy of Berlin?—No; but if the student shows any particular predilection for the higher branches of arts, he studies anatomy or the living figure in the academy; this is the only connexion between the academy and the school.

75. Is design in any degree made any part of the system of education in Prussia?—It is; drawing is taught in the national schools in Prussia; in the lowest popular schools there is some small portion of instruction in drawing given, and a large proportion in the gymnasia.

76. Has that a tendency to produce taste among the people by exercising the eye?—Certainly it has a tendency to exercise the eye of the people.

77. Do you think that for the encouragement of the arts among the people, drawing

drawing should form a portion of national education?—Certainly, I think that for education drawing is very useful. Dr. G. F. Waagen.

78. And you think it is of advantage for the propagation of the arts among the people?—I do. 27 July 1835.

79. Have you seen any considerable change in the character of the people produced by attention to those subjects?—We have not only seen great influence produced upon the people, but we have found among the people a great desire themselves to possess works of art.

80. What is the best mode, in your opinion, of applying arts to manufacture?—In former times the artists were more workmen, and the workmen were more artists, as in the time of Raphael, and it is very desirable to restore this happy connexion.

81. How would you restore it?—By giving the people an opportunity of seeing the most beautiful objects of art in the particular branch which they follow; by having collections of the most beautiful models of furniture and of different objects of manufacture. It is not enough however merely to form these collections; there must also be instructors to teach the people on what principles those models have been formed; furthermore, for the purpose of exercising the hand and the eye, it is useful that the young people should draw and model after those models.

82. What is the best mode, in your opinion, of extending taste and a knowledge of the fine arts among the people generally?—The best means of forming the taste of the people is by the establishment of accessible collections of the most remarkable monuments of antiquity and of the middle ages.

83. In what towns should such be founded?—In the capital of the country there should be the chief collection, but it is very injurious when all is centralized and confined within the capital; it is also useful, as is partly the case in France, and it is intended to be so in Prussia, to establish subordinate collections in the principal towns in the country. With respect to France, I myself have seen very admirable collections in Strasburgh, Rouen and Lyons.

84. According to what principles would you form those collections of art?—The principles upon which they should be established are the following: the monuments of the best periods, both of ancient and modern art which are too extensive and too costly to be possessed by private amateurs, should more especially be placed in a public collection, such, for example, as the Elgin marbles and the Egyptian remains in the British Museum; and such works of the best masters as both their size and their subject would prevent being received into private collections; therefore I think that a national gallery like that of England should be formed of pictures like the Sebastian del Piombo, the Parmegiano, the two Correggios bought from Lord Londonderry, and the Bacchus and Ariadne of Titian. It is most important that a national collection should start from this point, and be extended as much as possible in the direction of the other masters contemporary with Raphael, of whom there were many; for the works of such masters have a great influence in forming the taste in the best manner and in inculcating the best principles of the art; but in order to understand and still better appreciate the great masters, you must commence with those who immediately preceded them and who taught them.

85. Do you think that to produce other Raphaels they must go through the same process as Raphael himself went through?—Yes, and it is highly interesting to compare his paintings with the paintings of his master to see his progress. There should also be a few specimens of the earlier masters, and after giving a history of the early art and tracing it through the masters in the time of Raphael, I would follow it down through its declension during the last 300 years.

86. Will you state the manner in which you would arrange the works of art?—To arrange a public collection, it should be so formed as to combine taste with instruction; both are attained by an historical arrangement; such an arrangement, by following the spirit of the times and the genius of the artists, would produce an harmonious influence upon the mind of the spectator. The spectator would also, when he goes to the gallery, see the historical development of the art. For example, I consider the arrangement in the British Museum of the Elgin Marbles, and the Egyptian remains and other collections in separate rooms, as a good arrangement, which creates an uniformity of feeling with regard to the times at which they were produced. In respect to the superintendence of the gallery, I wish to make a distinction between that which is mere art, and that which is the literature of the art; there should be one professor to explain the historical

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Dr. G. F. Waagen.

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literature of the art, and another to teach the practical application of the art; those collections can only propagate taste and art in a nation when every man can daily and hourly find free access to the collections of art; in Berlin the Museum is open on all days throughout the year except Sundays, from ten till four in the summer, and from ten till three in the winter; the holidays are about 10 or 12 in the year.

87. How many days are required for cleaning the Museum in the course of a year?—Every day after the people have left, the whole Museum is cleaned.

88. It is never closed for the purpose of being cleaned?—No.

89. Is it necessary, in order to enable the students to copy, to exclude the public?—At Berlin we never exclude the public for the purpose of accommodating the artists. We pursue the same course which is pursued in the famous gallery at Dresden, where the public are constantly present when the artists are at work, and the artists are completely accustomed to it.

90. In your opinion it is not necessary to exclude the public for the purpose of instructing the artists?—No.

91. What number of visitors have you at the Berlin gallery in the course of the year?—We have about 50,000; it is my opinion that the art is more advanced by the public generally seeing paintings than by the artists copying particular pictures. We find that in Dresden, where there is more copying than any other gallery, with good models before them, the art has very much declined, and we find that the artists themselves are not so much improved by copying as by attentively contemplating and studying the best masters. I feel a great objection to making art so completely imitative as that artists should be employed in copying pictures, and I think that art would be more advanced if they were made objects of general observation.

92. Do you think it is desirable that those galleries should be open on Sundays?—I should consider it advantageous if those collections were open on Sunday for a few hours; and I take the more interest upon this subject, because I am convinced that the days when the Museum is closed, namely, the Sundays and holidays, are the only periods when it is accessible to the working people. In addition to this, it is very important to have short catalogues with introductory remarks, giving a short history of the art, with remarks upon the objects exhibited, so that the spectator, when he enters, may not be quite ignorant of the subject; besides the large *Catalogue Raisonné*, I have a short catalogue with a few introductory pages, to instruct the visitors in the history of the objects they are going to see, and a critical account of the principal masters.

93. Would it not be a good plan to divide the National Gallery into compartments, according to the schools of the painters, and to put up the names and the dates of the painters?—Independently of the catalogues, I hang upon certain portions of the wall a little paper, containing the pictures in each division, with the name of the artist and subject of each picture, and the date, arranged under the head of the school. To apply those collections to proper purposes, it is desirable that there should be lectures upon the earlier down to more recent times of art.

94. Would you have them delivered in the gallery in the presence of the pictures?—No, that is not possible; but the teacher can refer to the pictures by the number. I think the National Gallery should have the power, when it received bequests of persons, to exchange or transfer them to the provincial galleries, and the power of selling, for the benefit of the gallery, any which might tend to degrade the taste.

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95. In what way, in your opinion, do you consider that the exercise of the fine arts in a country can be practically promoted?—By practical institutions for instruction for that special object.

When we consider the various methods by which the arts have been taught at different periods, we observe, from the 13th century downwards, at which time the fine arts awoke into new life, to the middle of the 16th century, and in many countries to the middle even of the 17th, the arts were taught after the manner of artizans, then very young, from the age of 10 to 12 years. The artist entered into the workshop of the master artist, and made himself, while quite young, master of the technical part of the art; and as he was permitted to behold works while under the hand of the master and his best scholars, he had a vivid conception of the art, and he had an opportunity, by seeing the practice, of turning it to the best account in the different branches, as, for example, drawing, painting, modelling and

and so forth. The master had an interest in the earlier attainment of knowledge in his scholar, as he expected assistance from him in his productions, and it was important to him to be able soon to entrust to him works of greater importance. When the scholar felt himself so much advanced that he could execute works of his own composition, he then quitted the workshop of his master in order to work on his own account. According to this simple mode of instruction, art is indebted for its greatest works. From such work-shops as these came forth masters, such as Leonardo da Vinci, Michael Angelo, Raffaello, Titian and Corregio. The great masters in the Netherlands school, Rubens, Rembrandt, Cuyp, Ruysdael, Hobbema, and so many others whose works every man of taste admires, were formed in the same way.

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Although already in the 16th century, there were several unions of artists, which bore the name of academies, the institutions of this kind in which art was taught as in modern academies, are not older than the middle of the 17th century; that at Paris was established by Louis XIV. in 1648. Most of the academies first rose in the course of the 18th century; they owed their origin to the endeavours of princes and artists to raise and renovate the sinking art. They thought that their object might be thus the more easily obtained, inasmuch as they abstracted certain rules from the works of former artists, and according to these rules instruction was imparted. That this instruction might be thoroughly imparted, they divided the instruction, so that drawing after the antique, drawing after the living model, anatomy, painting, perspective, and the laws of taste and composition, were each taught by different professors. In this manner it was believed that they could not fail to bring up most perfect artists.

The result did not answer the expectation, however thorough the instruction was in each of these divisions of the art. All these rules could not replace the intimate and personal relation between the old masters and their scholars, for in academies generally every professor believes he has done enough, according to the rules of art, when he has imparted his instructions, and does not feel himself induced to trouble himself about the progress of his pupil. We have even known instances in which the professor did not wish the pupil to be present at the time he himself was working. It is also injurious when the academies employ different professors to lecture the same pupils on the same subject, as, for instance, in drawing after the living model; for I have experienced that one professor has been of opinion that the pupil should copy the living model, even with all its faults, while another professor in so drawing would idealize and improve upon the form, or transpose the model into an universal scheme of his own; and each professor corrected the drawing of his pupil according to his own rules, by which means the pupil knew not which way to turn.

Instead of following the "mode of feeling" of a distinguished master, to which the pupil attached himself as to something living, until he was confirmed in the development of his own sentiment of art, in academies the cold general rule is substituted, which the young man is strictly bound to follow, according to the infallible direction of the professors, as the only correct method. In this manner, in the eighteenth century, a great number of works of very limited merit were produced, in which all academical rules of composition, drawing and *chiar'oscuro* were strictly observed, which, notwithstanding, appear only as well executed exercises, and leave the spectator cold, because they are wanting in the first and most indispensable attributes of works of art, namely the impress of the vivid individual feeling of the artist, which is the real soul of a work of art. If it possesses this "impress" of the artist's feeling, we overlook the possible defects in drawing and colour, as so many works of the ancient artists prove; when this "impress" is wanting, the most perfect acquirements in other degrees of art cannot replace it. The natural result of the academic institutions consequently was, that on comparing a number of specimens of the different schools, such as those in Paris, Petersburg and other places, all exhibited a striking similarity of manner, while in the earlier times and the earlier method of teaching, the character of the schools of different nations and that of each individual artist, was entirely original and distinct; as in the Dutch gardens, the different kind of trees were clipped to the same forms, so it was the case in academies with the different talents of different pupils. Would not any one feel a greater pleasure in the free growth of the trees in a forest, in preference to the monotonous uniformity of a Dutch garden? By this academic method, which deadened the natural talent, it is sufficiently explained why out of so great a number of academic pupils, so

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few distinguished painters have arisen. The three most distinguished artists which, for instance, Germany produced in the eighteenth century, namely, Mengs, Denner and Dietricy, owed their education not to academies, but were educated after the old manner. So, in our own days, the two most distinguished of the living artists of the German school, Cornelius and Overbeck, have risen to eminence in the most decided opposition to the academies; and the most eminent modern English artists, namely, Sir Joshua Reynolds, Barry, Wilson and Flaxman, did not receive their artistical education in an academy. That these men, when they were already celebrated artists, became members of academies, has nothing to do with the question, which is simply this, whether the academies have attained their objects as institutions of instruction. It must not, therefore, mislead us in favour of academies, that in our times a great many of the most celebrated artists have been members of academies; from the beginning, it must have been the interest of these academies by the reception of persons who enjoy a great reputation, to procure to the academies splendour and distinction, which otherwise would often have been wanting. With this, another injurious effect of the academies has been connected, by means of the official distinctions which the academies enjoy through the influence of the State. They have attained a preference over all the artists that do not belong to the academies, which the academies watch over very jealously, and have thus introduced into the freedom of art an unsalutary degree of authority and interference. It occurs often that a very *mediocre* artist, of which every academy counts some few among its many members, stands much higher in the State as an academician than the most talented artist who does not belong to an academy. As the majority of mankind look more on authority than on genuine merit, it has occurred often that a moderate artist being an academician has found plenty of employment, while artists of considerable talent who do not belong to such an institution, remain unemployed and unnoticed. If it is asked how the artists in modern times can be taught in a better manner, we may lay down the following remarks. The favourable relation in which the pupil stood to his master in the ancient times, might be restored in a certain degree by these means, that artists of distinguished reputation should be induced to open *studios*. Most artists would be induced to open studios if the Government provided them with the locality, and a moderate remuneration; besides this, every pupil would have to pay a moderate sum for the use of living models. How important such a system is for the formation of artists, may be seen in the example of Prussia; for sculpture, the studio of Professor Rauch, in which many distinguished artists have formed themselves in a good manner; and the most remarkable instance in painting is the school of Dusseldorf, which the Government founded under the direction of William Schadow eight years ago. Within this time several artists have distinguished themselves, who in originality and ability have surpassed all who for a long time have been formed in the academy at Berlin.

Together with these schools the academies can also continue to assist, in so far as thorough and uninterrupted instruction is given in anatomy, perspective and the history of art, for which instructions they are responsible to the State, and for which the State should give them some remuneration. Those branches of the art which are too expensive for the studio of the individual masters, might be pursued at the academy with the greatest advantage, by the students, under the direction of their own immediate masters.

The above method may be pursued with advantage by painters and sculptors, but the case is quite different with architects; architecture is divided into ornamental architecture, building in the water, military architecture, &c.; it is also connected with so many handicraft trades, as bricklayers, carpenters, and so on; it is in all these respects of such necessity and importance, that it is necessary to have a public institution in which all these subjects are thoroughly taught. The taste as well as the technical execution of buildings, might, by such institutions, combined with a collection of models, remarkably promote this branch of art. The connexion of a student in architecture with a certain master is of less importance than in the case of painting and sculpture. In this manner an institution of the kind exists in Berlin under the title of a *Bau-Academie*, or an architectural academy.

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96. Will Professor Waagen continue to express his opinion, which he obliged the Committee, with, on the subject of public exhibitions, and the means

means of extending the knowledge of the arts among the people?—The second mode of distributing knowledge among the people would be by means of public exhibitions. It is in no case right that any man should be judge in his own case, and it is not advisable that a number of artists, who are about to exhibit their own works, should have the sole right to decide what works are to be admitted, and how other and different works of art are to be placed in the exhibition. In order to avoid all partiality, it would be effectual if the State was to appoint a Committee which should be composed of artists and connoisseurs of taste and judgment; and to make exhibition more generally accessible, it would be advisable to lower the entrance money from 1s. to 6d. It would not be advisable to make the exhibition gratuitous, as most persons bestow more attention on what they have paid for, than on what they see gratuitously. Out of the income derived from the exhibition, the members of the Committee are to be remunerated for their time and trouble, and premiums are to be awarded to the artists who contribute their works, according to their estimated value, upon which the Committee will have to decide; and as far as the artists who are members of the Committee have pictures in the exhibition, the other members not being artists shall fix their value, in doing which they will consult other distinguished artists not members of the Committee. These exhibitions are to be appointed by the State, not merely in London, but also for other towns of importance.

97. What other means do you think advisable as a powerful means of encouraging the exercise of the fine arts in this country?—Thirdly, by the purchase of the more distinguished works of art, works of art of distinguished merit, which the public have decided shall be purchased by the State, after the example of the Luxembourg Gallery at Paris, and collected in an especial locality as a national museum of British art. Similar collections of national art should be made in the other principal towns. It is one of the objects of the German Institution of art, called *Kunst Verein*, to assist less wealthy individuals in attaining possession of paintings and sculpture. In order therefore to admit the greater number of members, the annual subscription should be moderate, which even in London might be 2l. Out of the amount received by this means paintings and sculpture are bought by a Committee elected by the members from among their number by ballot, and then distributed to the members by a lottery. Of what advantage would be such a *Verein* may be shown by the example of those which were established in Berlin by a number of individuals about 10 years ago, under the patronage of the King, and the presidency of the Minister, Humboldt, which has had such success, that with an annual subscription of 15s. the annual income is now 1,200l., by which means several meritorious artists find employment, and good works of art are spread over the country; and this *Verein* has given so much satisfaction that since then eight others on a smaller scale have been established in the provinces of Prussia. Further, in Bavaria, Saxony, Wurtemberg and Hanover, similar institutions have since arisen, by which the feeling for and an interest in the arts has been extended in an extraordinary degree in Germany.

98. What other means do you recommend for extending the produce of the fine arts?—Fourthly, by the employment of artists in public buildings, and although sculptors have been so repeatedly employed in the execution of public monuments, yet hitherto it has not been the case with painters; and thence we may trace the principal reason why England is so deficient in historical works of painting. The construction of the new Houses of Parliament would afford an honourable opportunity for it, and national art would produce a more respectable ornament in their walls than the most splendid and costly hangings. For several reasons fresco painting might herein be employed to advantage.

Mr. John Jobson Smith, called in; and Examined.

99. YOU come from Sheffield?—I do.

100. What branch of manufacture do you particularly pursue?—Iron foundry, applied to ornaments.

101. What is the name of your firm?—Stewart, Smith & Company.

102. Have you occasion to have models made to a great extent?—We expend about 1,500l. a year in the production of models of this kind for stoves and fenders alone.—[*The Witness produced a model of a stove front.*]

103. Are your models, some of them, very beautiful?—They are very beautiful.

104. Has Sir Francis Chantrey expressed any opinion upon them?—Sir Francis

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Chantrey has seen some of them, which he said were the finest specimens of iron manufacture which he had seen in the kingdom.

105. In those works of art, how far is the inventor protected?—There is no protection at all; we have sent out such a thing as that on Monday morning, and it has been to Manchester, back again to Sheffield, and copied and returned to Manchester before Saturday night. The model which I am now speaking of cost us 50*l.* for men's labour.

106. Is the copy as good as your original work?—It is not; but they sell them so much cheaper, because they pay nothing for the production.

107. This of course is great injustice, and serious loss to the persons that invent the designs?—It is so great a loss, that we shall give up continuing it; I suppose that more than one-half of the patterns for stove-grates and fenders used in England have originated with us, but the piracy has come to such an extent, that unless there is some protection we must give it up altogether.

108. What would you suggest as a protection?—I should suggest some place, such as the National Gallery or Somerset House, where those things should be registered and some mark put upon it, such as the royal cipher or crown, denoting the registry, and a protection given for a certain time, three years perhaps.

109. Are you aware of the system by which patterns are protected in France?—I am not aware.

110. In the manufacturing towns of France there is a body consisting of one-half workmen and one-half masters, and to them the preservation of the patterns is confided by the law; the pattern is examined by this body, whose knowledge of the manufacture is sufficient to ascertain that it is original; the right of the presenter of it is recorded, with a given date, a small sum is paid for a protection for a certain number of years, and that record and the preservation of the pattern which is deposited in the hands of this body, enables him at once to enter legal proceedings against any pirater of the patent; do you think any such system of protection could be brought to bear in England, or can you suggest any better system of protection than that?—I should almost fancy that it would be impracticable in this country, because there is not such a location of the casting of iron.

111. Do you think a central board would answer the purpose?—I should think the object might be effected by a central board, where an actual cast of the original model might be deposited and registered, and left there a certain time for examination as to its originality, and the fact of its being registered might be proof of its originality after a certain time.

112. Would not the great difficulty be, that the persons who purloined patterns are ordinarily very inferior men, who could hardly repay the damage they have done?—It is not the case in articles of this kind, because there must be a considerable capital invested in the manufacture to produce it.

113. You think if you could verify the fact of your being the inventor, there would not be much difficulty in inflicting the penalty?—I think not.

114. You think it would not be worth the while of the inventor to go to the trouble and expense of registering unless the invention was worth protection?—No.

115. What are the class of artists that you employ for the production of patterns?—Some artists in London have been employed to make patterns for this description of goods. The young man that made this which I have produced has had no education in the art; he has studied from nature altogether, and this is a specimen of his production; he has risen so as to have the reputation of being the first in the trade.

116. Is he a person of considerable natural talent?—So much so that we have given him a share in the business on account of his natural talent.

117. Are those models drawn upon paper?—Yes; and if we were to confine ourselves to publishing them on paper, the law would give us a title to protection for them, but as soon as we bring them out in the form of a manufactured article we lose all right and title.

118. Are there several artists in Sheffield capable of producing such models as these?—There are several.

119. Have they increased of late years?—No.

120. Do they get tolerable wages?—They do not get very good wages, because the manufacturers in the neighbourhood so depend upon piracy, that they do

do not employ them; but if protection were afforded them, each manufacturer would be forced to employ an artist. Mr. J. Jobson Smith.

121. You think that if art were better protected in this country, there would be a greater demand for beautiful designs?—There would, because the general taste is so much better than it was, that very superior things are now in demand.

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122. To what do you attribute the improvement in the public taste?—I have sometimes attributed it to the fact of there being so many fine models in plaster for the external and internal decorations of rooms, by which means they have become better spread.

123. Do not you think that the opening of our intercourse with the continent has led to a great improvement in the national taste?—It has. French ornaments and French style have become introduced into this country, and become ingrafted into our own style.

124. Have you been able, notwithstanding the heavy duties upon this species of article, to export any to France?—No; we can send none to France; there have been some smuggled to France.

125. Do you think that the foreign models are superior or inferior to the English?—In this branch of manufacture I think they are inferior.

126. Are you aware that grates are not used in France?—They are used in France, I believe; they are porcelain grates very generally.

127. Are there persons employed at Sheffield to form those designs on paper?—No.

128. Have you attended to fenders as well as grates?—Yes.

129. Are the artists employed at Sheffield generally uneducated, or do they undergo some previous education in art?—They have had no education at all; it is a few men of natural talent, who have been accidentally directed to drawing very early, who have followed it up in this way.

130. Do you know any place in this country where a young man could obtain such knowledge?—No.

131. Have you a Mechanics' Institution at Sheffield?—We have.

132. Do not they instruct the young men gratuitously in design?—They have got several works of design, but there is no instruction given; those works however have been of great service.

133. Do you think it would be a good thing to extend the means of instruction in design among the people?—Certainly.

134. And especially to open collections of the best specimens?—Yes.

135. Have you often heard among artists a wish expressed that the knowledge of art should become more accessible to them?—Yes.

136. Do you know any class of persons in this country who are capable of teaching that kind of art to which you allude?—I am not aware that there are any except at very great expense.

137. Have the parties who draw those patterns been instructed at all in drawing?—Not at all.

138. And the state of the law is such that there is little encouragement to artists?—A capitalist will not purchase the higher order of talent, because no sooner does he produce it than it is stolen from him.

139. What can an artist obtain per week by devoting his time to the production of models in Sheffield?—About 3*l.* or 4*l.* if he is a clever man.

140. It is then the best paid labour?—It is.

141. How many artists do you suppose in Sheffield are solely employed in producing models?—Not above four.

142. Have they been all successful?—One of them has not been very successful.

143. Do not you think the public taste is so much improved that encouragement would be found for the production of articles more and more beautiful?—We find that we cannot produce articles too expensive for the public taste of the present day. Could we employ artists of a higher character, I am satisfied that the public would buy whatever was produced.

144. You think that cost would be no barrier to the sale of beautiful articles of art?—No; I should not myself hesitate in expending 200*l.* or 300*l.* in the production of a model for a grate to-morrow, if I had protection for it; but now it is certain that every thing worth pirating is pirated in three months; many things that are very good are pirated in 14 days after the time of their production.

145. As the taste is perpetually varying, how long would you conceive a sufficient protection to a pattern?—I think three years would be the least. The

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custom of the manufacturers of those things is to visit their correspondents once in six months, and it frequently happens that there is some reason for not having a new thing at the time, and it is frequently a twelvemonth before a pattern comes fairly before the public. I think we should have a fair protection for three years.

146. Unless you give rather a long period to the protection of a design, is not the effect of it to allow only a man of large capital to reap the advantage from the protection, because he only can put out a sufficient quantity of the pattern to remunerate himself?—Yes; every person to produce things of this kind must keep an extensive establishment about him. Besides the payment of the designer and the modeller, there must be workmen who get high wages after they have been designed and modelled.

147. Would the amount of capital employed in your business depend upon whether you had a protection for two years or three years?—No.

148. Does what you state apply, not only to your own line, but to all other lines in Sheffield?—Yes.

149. And more especially to steel and plated goods?—All the articles of plated goods that are stamped.

150. Have you conversed with persons whom you think most capable of judging of the propriety of legislative measures to protect such inventions?—I have.

151. Is the plan you have suggested of a Central Board the result of your inquiries among them?—It was my own opinion. I have not spoken to others respecting the details of the protection, but only generally; and I have the authority of Sir Francis Chantrey to say, that he decidedly coincides in my views, and he thinks that it is most desirable that something should be done for the protection of arts of design.

152. Do you consider that the suggestion you have made would be practicable without interfering with the general convenience of manufacturers throughout the kingdom?—There is a certain class of manufacturers whose convenience it would most materially interfere with, in the same way that the police interfere with the practices of certain men.

153. You say that you think you ought to have it for three years; by what means could the numerous manufacturers of similar articles throughout the kingdom know when the period had expired?—I would say, that upon each article registered there should be a royal cipher and a crown cast, and a penalty should be attached to the casting that without a register, and there should be a penalty attached to casting it after the period of protection had expired, so that the public would know what articles were under the protection.

154. Suppose you put a crown upon an article on the 27th of July, how could a man that makes similar articles in Scotland, upon seeing one of those grates, discover from it whether your protection commenced in 1835 or 1837?—There would be the central register here, which should be open to the public, and he might obtain a drawing of any particular design by applying to the Register-office, and if it was worth his while to make it, it would certainly be worth his while to apply for a drawing of it; but if it was necessary, the date might be put upon most things; upon a large article it might be done with the greatest facility, but there are many things so small, that we could hardly put the date upon it; for instance, an ornament that would have to be cast in the sand.

155. Do not you think, that if there was not the facility of copying that now exists, any new invention would be more slowly promulgated through the people?—We visit every town in England twice a year, and therefore the whole country has an opportunity of having those things if they please. The fact is, that instead of each house making designs for itself, or each employing an artist competing with the artist of another house, there are not above two or three now producing models for the whole of the kingdom.

156. Do you think it would be possible to effect the object in this way, by allowing the inventor to permit other persons to use the invention upon payment of a certain sum to himself?—I do not think that could be done; I think men would be more disposed to produce their own, than to live upon the reputation of their neighbours.

157. Is not there great difficulty in discovering what is a distinct pattern, and what is only a variation from a previous pattern?—There is the greatest difficulty there; but I think persons would not be willing to produce a pattern that was doubtful as to its originality.

158. Do not a great number of ornaments consist of a combination of old materials, and is it not likely that any other individual might combine those materials in a manner so similar as to make it difficult to know whether he had the object of piracy in view, or whether the similarity was not casual?—There would be so much of the particular mind and style of the artist, as to fairly constitute an original.

159. Is not this particular grate now before the Committee a combination of common ornament?—There has never been any thing approaching this before.

160. Unless it were so distinct, would it be worth your while to pay so much to your designer for it?—Certainly not.

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WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Morrison, Esq. a Member of the Committee, was Examined as follows.

161. YOU are at the head of a large commercial house in the city, are you not? —I am.

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162. Of the well-known firm of Morrison & Company?—James Morrison & Company is the name of the firm.

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163. You are large purchasers of manufactured goods in this country, as well as on the continent, are you not?—We are large purchasers of manufactured goods in this country, and also purchasers to a considerable extent of goods on the continent for home trade, as well as for export trade.

164. You of course have been well acquainted for many years with the relative state of the manufactures of this country and other countries?—I have been well acquainted with the state of the manufactures of this country for more than 20 years.

165. Has your acquaintance with this subject induced you to make any observations on the inferiority or the superiority between British and Foreign manufactures, as far as the arts of design are concerned?—As a matter of business, I have been long acquainted with the general state of manufactures, and as a matter of curiosity I have paid attention to the arts of design as applied to manufactures in foreign countries.

166. Do you consider the English manufactures superior as far as regards the manufacture of the goods, but inferior in that portion of them which is connected with the arts?—I have found generally that we have been very much superior to foreign countries in respect of the general manufacture, but greatly inferior in the art of design.

167. What are the principal articles in which you consider our inferiority in art is perceptible?—It is very strikingly the case in all the arts of design connected with the silk manufacture, which is essentially a fancy trade.

168. To what circumstances do you attribute the superiority of foreign manufactures in art over our own?—To the fact that on the continent they have public schools for teaching the art of design; that it has been part of their system to educate men as professors of the art of design as applied to the manufactures, and also as teachers; whereas in this country we have neither the one nor the other.

169. Have you not had an opportunity of visiting establishments abroad for connecting design with manufactures?—Having travelled on the continent on different occasions, I have always visited the manufacturing establishments with a view to judge of their state as compared with that of England.

170. What institutions have we at home corresponding with those abroad, which you think will in any degree enable the manufacturing population to acquire a knowledge of art?—For the improvement of the arts in connexion with manufactures we have no establishment whatever. At the Royal Academy the attention of the students is directed chiefly to the human figure. We have I believe private teachers in London, but I hear that they also apply themselves more

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particularly to the human figure, and in fact they educate people for painters and sculptors, rather than as artists for manufactures.

171. There does not exist in this country that cheap mode of acquiring a knowledge of art, which abroad is demanded by the manufactures?—We have no kind of public school of art as applied to those objects. I believe I can state that with regard to several of our large towns, though there are persons that are called designers, yet they have not been educated as such, and in point of fact, they know little of the principles of art.

172. Do you think it would be of great importance to our manufactures to encourage a familiarity with design among the manufacturing population?—There is no doubt that it would be desirable that it should be encouraged, and I should say in this country more especially it seems an absolute necessity, because some branches of our manufacture really languish from the want of encouragement in the art of design. I should further say, that with respect to the art of design, there is no want of encouragement on the part of the public, and that we are now, and have been for a long time, obliged to resort to the continent for the purpose of purchasing their new designs, and in fact our manufactures have been greatly benefited by the opportunity of purchasing foreign art in that shape.

173. You mean to say that even the competition, with the opportunity of seeing their patterns, have been a benefit to our own manufactures?—The truth is, we have generally copied the French patterns, and if we have attempted to alter, we have only injured them, so that, in point of fact, they are all French; I am now speaking more especially of the silk trade.

174. Have you ever been struck with the great attention and activity the subject of patterns excites in France, and that it increases the value of the article?—I consider it is a matter on which the manufacturer there chiefly relies, and if he is fortunate in his patterns he makes a successful year; if otherwise, his profits are materially less.

175. Is it not generally the opinion of the French, that the man who is lucky in a pattern, is the fortunate manufacturer of the year?—Certainly. I have understood in certain houses that the manufacturers were doing well, because they had been fortunate in their patterns; their success for the season resulting from their superiority in that respect.

176. That shows the importance they attach to it, does it not?—Yes.

177. Is it perceptible in such articles as silks, ribands, shawls, gloves, and also fancy goods of every description, that they have this superiority?—It applies more particularly to the silk trade, but it applies also to woollens, and generally to all articles in which there is a figure.

178. Does it not also apply to metals?—The art of design more particularly applies to the metals, in which I think we are greatly deficient.

179. Does it not apply also to the arts as applied to architectural decorations, and the designs with respect to houses?—Particularly so; I understand from architects that there is a great want of that kind of talent in connexion with architecture; so that however good a design may be, the parties executing it not having been taught the principles of art, are not able to execute fine designs as they should be.

180-1. In the architectural changes that have been going on, have you been struck with the want of that superior taste which you think we ought to have?—Yes, the deficiency is certainly evident.

182. In fact, there is a connexion of course between the arts; the higher branches of the arts, and mere household furniture?—Architects have, I believe, attended to that subject of late years more than they formerly did, from the labours of Mr. Bullock some years ago, and I would add especially the publication of Mr. Hope's book. Much improvement has taken place; but no doubt great advantage would further arise from the establishment of a school of art, embracing form, proportion and ornament, and this advantage would not be confined to the manufacturer of furniture, but it would be extended to the country at large, because it would give employment to many, as well as be an improvement to the public taste.

183. Is not that perceptible, the connexion between the classical, the antique and

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and the common purposes of decorating the interior of houses in many instances in which the patterns from Pompeii have been adopted with great success in public as well as private mansions?—Without entering on questions connected with the higher orders of art, I should say all those matters influence our taste, but I have some doubt whether they would be suitable to our habits.

184. Have you observed in Paris, that much of the designs of Pompeii have found their way into the shops and private houses?—I cannot say that I particularly observed them there.

185. But in those buildings lately in London, do not you trace in the alterations of the Pantheon and in the decorations of the Lyceum Theatre, the very same designs that you trace in Pompeii?—No doubt of it.

186. Does not the Arabesque style, which was a style peculiar to Pompeii, prevail very much at Paris?—I have observed it in France, and also in Italy, and I am told that the Arabesque, about 35 years ago prevailed in this country.

187-8. Are you aware that in Italy the class of decorators form a very numerous class indeed, particularly in Southern Italy?—I should suppose from their works it must be so.

189. And are you aware that there are scarcely any houses, except the very lowest houses, of the inhabitants which are not in some way or other decorated by one or other of these decorators?—One sees the evidence of a feeling in favour of art every where in Italy, and one rarely observes it here.

190-1. Did you, upon the whole, observe, during your excursion on the continent, where there was existing a great mass of population, and where there were fine specimens of the arts, either in architecture or sculpture or painting, that a taste in favour of the arts appeared to be general and diffused, and to be operating upon the mass of the population?—There is no doubt that, admitting the public at large, especially the working classes, to see fine collections of works of art, has been eminently useful, and that it gives them a taste for the high character of art.

192-3. You think it very desirable to encourage the arts as connected with the architectural decorations of the interior and the exterior of our houses?—I alluded to that in connexion with the manufacturing arts; and I think it is very important that they should be encouraged.

194. Do you think that the French are more skilful than we are in the combination of colours and in chemistry as connected with manufactures?—I think they are. We have to lament that we have not a better educated class in chemistry as well as in the art of design. I believe the French are superior to us in both these.

195. Have you ever turned your attention to the best means of encouraging this knowledge of art among our manufacturers; would you think it advisable to establish central schools in London, or provincial schools?—I think a public school in London is, in the first place, absolutely necessary. After persons shall have been prepared to teach, there ought to be similar institutions in the large manufacturing towns.

196. Do you think that in London they would have greater facilities for acquiring information on all those branches of art connected with the manufactures; London being the emporium of art, as it were, there would be greater opportunities for artists of every description to learn that which was applicable to that branch of the manufactures which they intended to pursue?—No doubt of it.

197. Are you aware that at Berlin they have schools of that kind; that the principal school of art as connected with manufactures is in Berlin, and that there are provincial institutions existing also separately from those in Berlin?—I have understood such to be the case, but I have never been at Berlin.

198. Have you not been so much impressed with the propriety of encouraging such institutions, that you yourself have taken an active part in trying to encourage the establishment of them?—I have felt so much the want of such institutions, especially since the discussions on the subject of free trade and the admission of foreign manufactures, knowing our inferiority was altogether in the art of design, that seeing the thing was not done, I have myself offered to assist in the establishment in London of a school of art connected with manufacture.

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199. In fact you were so convinced of the beneficial effect it would have, that you offered to make a very considerable advance yourself to assist that object, did you not?—I did.

200. And several other gentlemen, and many eminent persons, and among others Lord Brougham, took an interest in the question, did they not?—Lord Brougham has always taken great interest in it, and something I imagine would have been done, but for the expectation that Parliament would have adopted some measure.

201. You have, of course, turned your attention to the means of encouraging manufactures, by opening to the eyes of the people, galleries, collections of casts, in fact, giving them every opportunity of instructing their minds in art, and creating a desire for art, by the observation of that which is beautiful?—Undoubtedly, it is most desirable that they should be encouraged to visit such institutions; and I very much regret that the British Museum and the National Gallery are closed on those days upon which it is the most convenient for the labouring classes sometimes to attend.

202. Do you think that sufficient attention has been paid to what may be called the education of the eyes of the people by our own Government, or has it been as much attended to as that species of education has been attended to abroad; that is, by freely opening galleries to encourage and increase the taste of the people?—I think it is a very extraordinary circumstance that, whilst in small states, where there are scarcely any manufactures, one hears of schools of design, yet in this country, at the head of the manufactures of the world, and where it would be of the most importance, we have nothing of the kind.

203. Have you ever considered how far the Government should interpose in the encouragement both of institutions like open galleries and instruction connected with the education of artists?—It is rather difficult to say how far the Government should interfere. If the public could be induced to interfere, they would do it generally better without the Government than with it. But I think Government in this case, as in the case of the National and British and Foreign Schools, might grant a certain sum of money in aid of local subscriptions.

204. You think they might superintend and interpose without unduly interfering?—I think they might assist in the establishment of such an institution, and, when established, it might afterwards support itself.

205. You think it is of sufficient importance to be made a national object, do you?—I think it is at its commencement. I think also, that the extension and improvement of our national works of art, would be a very wise use of the public money.

206. Are you aware that in France the Government assists the municipalities in the formation of such institutions?—I have so understood.

207. Are the Committee to infer from what you have said, that there is no want of talent in the country, but that there is a want of encouragement for the application of art to the purposes of the manufactures?—There is clearly no want of talent, because in those branches of art which are encouraged, I think we are decidedly superior to other nations.

208. Have you had an opportunity of considering the want of protection for inventions of patterns and designs, both in tissue goods and also in metal works, in this country?—I think the want of protection is, in all cases, an immense check to the progress of the arts of design.

209. The question has reference to the want of protection in the patent right?—There can be no want of encouragement on the part of the public, because all the manufacturers allow that if they produce very superior articles, however expensive they may be, there are parties ready to purchase them. The reason why they do not produce more and better, and why they do not encourage artists to follow that as a profession, is that their patterns, if good, are immediately pirated.

210. Do you think it desirable that the law should give a better protection to the original inventor of these designs than it does at present?—I think a protection for a limited period, sufficiently long to encourage the manufacturer to make the outlay of his money in the first instance, avoiding, as far as it is possible, the confusion which would arise from a great number of persons claiming the

right in similar patterns, as they must resemble each other. I think that is the sort of protection that should be given. It should in many cases, I think, be limited to a season, say six months; in other cases perhaps a period of one, or two, or three years might be necessary.

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211. Do you not think that there has been a great improvement in the productions of this country, though you think that there has been no improvement in art as applied to manufactures?—There has been a very decided improvement, so much so, that the best articles manufactured before we had imported the manufactures of the continent, would, in some branches, be now quite unsaleable.

212. Do you think that that improvement is merely an improvement of foreign articles, or is it creative to a certain extent?—It is generally imitative.

213. You think there is a growing demand for manufactures in which the arts of design are best exhibited?—Undoubtedly.

214. Do you think that the taste of the country is so improved, that articles which were current and fashionable articles some years ago could not now be sold?—Yes, but that fact may arise from various causes.

215. Does not the fashionable taste in itself require a better system of art; that is, is the fashionable taste improved?—Undoubtedly.

216. Have you not had occasion yourself frequently to suggest improvements to British manufacturers?—I have had occasion not perhaps to suggest any particular improvement, but I have urged upon them from time to time the necessity of making improvements generally, and of improving the quality and style of their goods.

217. Do you find any particular disposition on the part of our manufacturers to spend money for the purpose of the application of art to their manufactures?—I hear on all sides their objection that they are not protected, and that if they were to expend money on patterns, they would only be doing it for the benefit of others.

218. Are you aware that in some of the manufactures of France in which art is most expensively applied, that the absolute outlay of capital is ten per cent. upon the production?—I am not aware of the exact proportion, but I know it is very considerable.

219. Is there not a class of individuals in France who are a sort of consulting manufacturing professors, persons to whom the manufacturers are in the habit of applying with reference to the formation of colours?—I believe there is.

220. Do not you think that such a class of persons would be very desirable in England?—Most desirable.

221. Is not Clement Desormes one of those persons?—Yes.

222. If there were a class of intelligent chemical professors, such as Clement Desormes and others, who were habitually consulted by manufacturers as to the means of improving colours, and the application and advantage of chemical arts to manufactures, do not you think that would be exceedingly useful?—Yes; at present the manufacturer does not employ artists to design, for the reasons I have given, and probably for the same reason he does not lay out his money in chemical skill.

223. Do not you think that the ignorance among manufacturers as to art generally has been a great impediment to the introduction of chemical knowledge in the manufacturing field?—There is no doubt of that. But I should say that that is owing to the deficiency of scientific education among the middle classes, in which France, it is generally understood, is so superior to us. I should also state, that the new colours, as well as the new patterns, originate in France. We have a vast number of colours now in our manufactures which were quite unknown a few years ago, and there is scarcely one of them which has not been originally imported from France; that, however, is partly owing to the fact that the fashions are set there.

224. Did you ever hear an expression of surprise from the French manufacturers as to the great superiority of our manufactures, as far as regards the mechanical skill, and our great inferiority in the chemical arts and the arts of design?—I have frequently heard such an expression.

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225. The system in France in most cases is this, is it not, that the central government shall allocate out of the general fund a certain sum for the schools of art, and the municipalities should furnish the deficiency?—Yes.

226. Do you think that would be convenient in this country?—I think it would, at least in the commencement; but I doubt whether it would be necessary to permanently continue any annual allowance to them.

227. As far as your observation goes, do you not believe that the principal manufacturing towns have a strong feeling on this subject, and would be willing to co-operate in it?—I believe they have a very strong feeling, although it has not been expressed to Parliament very strongly before; but this is mainly owing, I suspect, to the hope they have clung to of getting foreign manufactures in some branches again prohibited.

228. Are you aware whether they have represented in any petition to Parliament, with respect to our manufactures, that they are inferior in pattern and design to the French manufactures?—I have seen it stated in a petition from Foleshill, near Coventry, where the ribbon trade is extensively carried on, that they are deficient in that respect only, and praying for some encouragement or assistance.

229. Are you aware that funds have been lately raised in the town of Nottingham for the special purpose of establishing a school of art?—I have not heard of that.

230. Are you aware that the Mechanics' Institutions in different towns have devoted a certain portion of their funds for the encouragement of art and the encouragement of design?—I am aware of it, but I have doubts whether in the present state of things in this country they would find persons competent to teach them.

231. Is there not at present on the part of the manufacturers a much greater disposition to acknowledge their inferiority than existed some years ago?—I think there is, and indeed it would be impossible for them to deny it, because they all copy from the French.

232. As the honourable Member has stated that he thinks it important that the invention of patterns should be protected, could he suggest to the Committee any machinery by which that object could be accomplished?—The only mode which has occurred to me is that of copyright, depositing a model or pattern of the article to be protected in some public office.

233. You do not think that the exceedingly cumbrous machinery of the patent office could be applied to the protection of patterns where the value of the copyright is so transitory?—I am not acquainted, in detail, with the mode of transacting business at the Patent Office.

234. One of the most important results to obtain is rapidity in the recognition of the right, and economy in obtaining the monopoly of it; is not that so?—Yes, and for that purpose it appears to me that we want some sort of tribunal which should adjudicate upon questions of that sort.

235. Do you not think that local tribunals, composed of masters and men, might be conveniently and usefully introduced for the protection of patterns?—For all matters connected with disputes about wages, and the good or bad workmanship of the operatives, I think a union of the masters and men would be very desirable; but I do not see in questions relating to rights of pattern, which are questions between master and master, that the introduction of the labourer is necessary, or that it would be convenient.

236. But if the labourers were intelligent labourers, and instructed as you propose to instruct them by schools of art, would they not be important persons to whom questions as to the valuation of copy-rights might be referred?—I think they would be very good witnesses as to what was or what was not an infringement of a patent; but I am afraid that some years must elapse before we could see them sufficiently well educated, either in art or general education, to act as judges on the subject.

237. Did you ever hear it stated by French manufacturers that they have received important suggestions for the improvement of patterns from the hand-loom weavers?—I have, and I recollect a circumstance which was mentioned to me some years ago at Paisley, which showed in a very striking manner the advantages

tages derived from the superior education of the working classes in Scotland; a manufacturer there showed me a piece of goods copied from a French pattern that he had put to work; the weaver, after making one or two pieces, applied to him and suggested an improvement, by which the wages were reduced 25 per cent. upon the manufacture of the article; and I would observe that that article was one with which we came into competition with the French manufacture in our market.

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238. Do you not think that the inferiority of our English artists is in some degree owing to the want of demand by the public for those improvements in manufactures?—Certainly not; on the contrary, the public very willingly give very high prices for foreign articles, and they would, I have no doubt, purchase English manufactures at the same prices, if we possessed similar excellence in art.

239. Do you think that their taste is concerned in the preference, or do they not very often select from foreign articles those articles which are inferior in point of art, though they may be for the moment attractive in point of fashion?—I very much doubt whether that preference is given for foreign articles, merely because they are foreign; I think the public are always ready to purchase our own goods when they are really equal to foreign.

240. Do you not think that if foreign articles evince a superior degree of taste, they are immediately preferred in this country as well as abroad?—Undoubtedly.

241. You think that in proportion as you extend the taste of the community, that of course there would be a greater demand for those articles in which taste is evinced?—Certainly.

242. The great mass of the community in this country, not merely the lower and the middling classes, but a great portion of the upper classes, have not had their taste proportionately cultivated, in proportion to their education; is not that the fact?—I believe that that is the case.

243. Do you think that that arises from the want of opportunities for the cultivation of that taste, such as the deficiency of public institutions, libraries and museums, and public galleries, or do you think it arises from the neglect which is shown to that department of education during the course of their studies at college and at school?—Much is owing to the want of what may be called elementary education at schools and colleges, but it is chiefly because fine examples of art are not constantly before their eyes; a kind of education that is perfected in rather an adult age.

244. Did you not find on the continent, particularly in Italy, even among those classes that have had very little previous education, and also in schools or colleges, there prevails a general feeling for the arts, and that they with pleasure frequent galleries and public institutions which are open to them by the munificence either of government or individuals?—I have been merely a traveller in Italy, not a resident there, but one cannot even pass through a town without being struck with the regard and respect they entertain for art, and the great love they have for it.

245. If public galleries and public institutions and public museums were open more generally to all classes of people in this country, you think that a very strong feeling for art would be gradually generated, do you not?—I think it is already generated to a great extent in this country among the upper classes, and we owe much to those gentlemen who have supplied the exhibition at the British Institution from year to year; the National Gallery has been very beneficial, and the improvement of our street architecture has also been very useful.

246. Do you see that improvement in taste evinced not only in the capital, but in other parts of the empire?—Undoubtedly. In the course of some recent visits which I have paid to different parts of the country, I have been very much struck with the improvement in our provincial towns.

247. Would you have the goodness to state some of the instances that have come under your observation, in which that improvement has been the most remarkable?—Birmingham and Liverpool particularly.

248. Do you think that in order to disseminate generally a feeling for the arts among the middle and lower classes, one of the first essentials would be cultivating to a more considerable degree that taste in the higher classes during their college education?—

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education?—It may be doubted whether Oxford or Cambridge ever can become a good place for the study of the fine arts.

249. In order to diffuse this love of art among the middling classes, would you not recommend that the cultivation of drawing, for instance, should form, to a certain degree, a portion of their education?—Undoubtedly; the use of the pencil cannot be introduced too early.

250. Would you extend that to elementary education; to elementary schools, that every child should learn a certain portion of drawing?—I think that might be useful, and it would be the more readily ingrafted hereafter in the systems of our popular schools, but I doubt if we are prepared for it at present.

251. You are aware that it has been introduced in Germany and in Switzerland, are you not?—I have understood so.

252. Do you suppose that there is any thing so distinct in our organization from that of other countries, that would preclude its introduction from our elementary schools?—I should say, on the contrary, it is better suited to a dense population and a great manufacturing people.

253. Would it entail any additional expense in education, the introducing of such a system?—I should answer not, if our teachers had themselves been educated for the purpose.

254. Is it not your opinion, that it would be an excellent thing both for the artist and the consumer of works of art, to make art to a certain extent a part of elementary national education?—I should say it would be very desirable, and especially in our manufacturing towns, but until we have schools where teachers may be formed, it would be impossible, I think, to commence a thing of that kind with effect.

255. Is it not the fact, that some time ago French papers were introduced to a great extent?—Certainly.

256. And has not that introduction diminished since our artists copied their patterns; that is, with respect to paper hanging?—That I have no doubt is the case. It is certainly the case in most of our printed articles, that as our taste improves, so does that of our manufacturers, and there is less demand for foreign productions.

257. Are you aware that the importation has diminished since the patterns previously introduced have come to be copied in England?—I have no doubt that such must have been the case, although I have not particularly inquired about it. But I should say generally as to manufactures with which I am better acquainted, that our manufactures have gradually supplanted one foreign article after another, till now the importations are confined merely to the novelties of the season, and these, as soon as our manufacturers copy them, cease to yield a profit upon the importation.

258. Are there not a great number of branches of art connected with modelling, where a degree of education is required?—Undoubtedly.

259. And therefore it is impossible that in those branches of art, without giving the education, we should have the benefit of the designs of other countries?—Certainly.

260. Does it not require a degree of previous education to appreciate the beauties of the higher branches of art?—Unquestionably.

261. Therefore is it not your opinion that an uneducated man sent into a gallery of works of the higher orders of art would be capable of appreciating them?—Undoubtedly,—in the higher branches of art.

262. Therefore the establishment of museums and galleries would not be sufficient to effect that purpose, but it would only be an accessory; is not that the case?—It certainly, alone, would not produce that effect; but as there must be much talent for art existing, such exhibitions produce, perhaps insensibly, very considerable effects; they operate, directly or indirectly on the public mind, and I have no doubt diffuse benefits through all the different grades of society.

263. Can you inform the Committee whether in that species of education which has been alluded to, modelling would not be a very important part, as well as drawing?—

drawing?—It is absolutely necessary; and I understand partly to supply that want, that in the institute of British architects they propose to establish an institution of that kind.

264. Are you aware of the fact, that the *formatore* in this country are, without any exception, foreigners?—I have understood that foreigners are generally employed in casting figures; whether there are any English or not, I do not know; but I believe that we are very much indebted to Italians for the diffusion of a taste for art among the middle and lower classes.

265. Do not you think that the style which now prevails, and has lately prevailed a good deal in this country, which is called the Louis Quatorze style, that a good deal of its success is attributable to the want of skill in our designers?—I do; and whilst I think it is an evidence of the disposition on the part of those who have the means to expend their money on such articles, I think it probable that they would have spent the same money upon what may be considered a better style, if they had had the opportunity afforded them.

266. Do not you see a general preference given by the upper orders to that style of art, even when they may select from either Gothic or Greek specimens, that they still prefer the style of Louis Quatorze?—I think that that is a fashion which is passing away.

267. You stated that you observed a considerable improvement in the taste displayed in our public buildings in the streets?—I did.

268. Do you think that that taste has been well directed?—I should offer an opinion upon that subject with a great deal of hesitation; I should say it has not; but undoubtedly it has produced an effect very superior to what existed before.

269. Do you consider that it is quite unnecessary that those people high in authority who have the superintendence of those buildings, should know any thing of the art which they are called upon to direct; do you not think that it would be an advantage rather that those people high in authority who have the direction of those monuments, should know something of the art that they are called upon to preside over?—I think it very important that we should have responsible public officers to take charge of our public buildings; that supposes, of course, persons duly qualified.

Veneris, 31^o die Julii, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. *Samuel Smith*, called in; and Examined.

270. YOU are of the well-known firm of Harding, Smith, & Co. of Pall Mall, are you not?—Yes. Mr. *Samuel Smith*.

271. Have you not had very extensive means of acquaintance both with English and Foreign manufactures?—We have been a good deal confined to the fancy trade. 31 July 1835.

272. Has your experience led you to observe that there is any marked distinction, in that part of manufacture which relates to design and art, between the foreign and English manufactures?—In the finer description of fancy goods, the French taste prevails certainly to a very great degree.

273. To what do you attribute that prevalence of French taste?—I attribute it principally to the want of artists and schools of design. In this country the manufacturers have no means of obtaining designs excepting by copies from the French for the most part.

274. Do our artists copy much from the French?—The manufacturers I think copy very much from the French.

275. Is the extension of a knowledge of art among the manufacturers made more a national object in France than it is England?—I should think it is, inasmuch as I have visited artists myself in Paris, where I have found as many as six or eight clerks under one employer.

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276. Can you inform the Committee whether or not French manufacturers do not, at occasional intervals, attend in London with patterns for your trade?—It is usual at the present season, and also about January. We are waited upon by the manufacturers of Lyons, or their agents, which is the same thing.

277. They bring you patterns for the season, do they not?—For the approaching season. It is usual for them to bring us patterns, some drawn upon paper, but the majority a portion of goods absolutely made; these will extend probably to 200 designs, in different fabrics.

278. Do you mean 200 designs in the article itself?—Comprising silk ribands and various descriptions of fancy goods; I am speaking in round numbers.

279. Is the cartoon full of designs?—The cartoon is merely the book that contains them. They bring a book of patterns, which will contain at least 200 designs.

280. What proportion of those designs is of the article itself?—I have already stated that the greater portion are absolutely manufactured; but only a small quantity is brought here, with the intention of being exhibited as patterns. What proportion is afterwards made will entirely depend upon the orders the agents may succeed in obtaining.

281. How many English patterns are submitted to you by the English manufacturers in the same period?—The English manufacturers experience much difficulty in this respect. They more commonly ask us for designs or patterns, or if we know what the French are likely to produce. We have very few, and sometimes none, submitted to us by the manufacturers.

282. Then the difference is, that in general the French manufacturers submit designs to you, and on the other hand you submit designs to the English manufacturers?—Yes; there is another disadvantage the English manufacturer has, if he shows you any thing, it will perhaps be merely an indifferent paper drawing; whereas the other produces the thing itself, and we see the thing absolutely made, which is a great advantage to a person who is not a manufacturer, because he cannot judge from the drawing.

283. Then in the French designs, the greater proportion are patterns of the articles themselves?—Yes.

284. Of the English designs, the greater part are mere paper drawings, by which of course the dealer cannot judge so well of the effect of the pattern as when the article is itself produced?—Exactly.

285. What is the proportion of plain French silks which are sold by you?—Speaking of "plain" goods, I should think our sales are probably quite two-thirds English, and one-third French.

286. What is the proportion between the English and French figured and fancy silks which you suppose you sell?—Figured and fancy silks, I should say that better than one-half were French, and the quantity of French sold consists of the articles of the best quality and the richest designs; the more common-place ones are of English fabric; the articles of higher taste and more expensive are French.

287. What proportion of the finer fancy goods are French, and what English?—They are almost exclusively French; but as the lower descriptions are in more daily consumption, it brings up the quantity of English to be nearly proportionate to that of the French; but the higher description is decidedly French.

288. You are speaking now of silk goods, are you not?—I am confining myself entirely to fancy silk goods.

289. What proportion of fancy ribands which you dispose of are English, and what French, do you suppose?—There the superiority is very great in favour of the French; I should say, three-fourths of what we sell are French.

290. Now with respect to shawls, what proportion of the shawls do you suppose are English, and what French?—There have been considerable changes in the manufacture of shawls within the last few years; at the present moment, the great consumption of shawls here is French, to the exclusion of what we formerly called the Edinburgh and Paisley shawls.

291. What has been the effect of the foreign shawl trade on the English shawl trade, within your recollection?—I am speaking now of a very recent period; it is within four or five years; the Lyons and Nismes shawls have caused that.

292. Are these shawls of the same fabric?—Yes, the same fabric as what is generally known as a Scotch shawl. The Scotch shawl trade has been very much injured by the introduction of the French shawls within the last few years, which I think is greatly owing to the superiority of the pattern and design.

293. Is the material the same?—Yes, it is generally the same ; our shawls were generally made with a border sewn on, which was repeated year after year in a Scotch manufacture ; the French, on the contrary, have launched out into a variety of designs, extending all over the shawl.

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294. The finer shawl trade is nearly annihilated by the introduction of French shawls of superior design?—Yes.

295. Are you aware of the peculiar pains the French take in their designs of shawls?—I have not, except from having read extracts from a work which I shall be glad to refer to.

296. Will you refer to the remarks, and give us the substance?—I would refer, as an instance of the extreme pains the French take, to the following extract from a work, entitled “ *L’Industrie ; Recueil de Traités Elémentaires sur l’Industrie Française et Etrangère* :”—“ Le dessin nouveau, proposé pour les châles par M. Couder, est, chez lui, le produit de longues études qu’il a resumés dans une brochure fort intéressante, et qui n’est pas moins digne d’attention que les dessins eux-mêmes. M. Couder, soumettant à une analyse attentive et ingénieuse ses dessins si bizarres et si confus du Cachemire indien, a pensé que leurs formes, continuellement anguleuses et brisées, étoient bien plutôt un resultat de fabrication qu’un produit d’art. L’étoffe du Cachemire étant croisée, il s’ensuit que dans une fabrication imparfaite, comme l’est celles des plus beaux Cachemires indiens, l’ouvrier transforme continuellement des dessins arrondis et gracieux, en lignes droites et contournées, qui altèrent la pensée du dessinateur, au point de nous l’apporter complètement méconnaissable. Une fois sur la trace de cette idée, M. Couder a fait des recherches plus précises, et par des rapprochemens simples autant qu’ingénieux, il a donné à sa découverte toute la rigueur de la démonstration. Nous reproduisons (Pl. 16. 2. 3. 4. 5.) quelques-unes de ses comparaisons entre les dessins actuels des châles de Cachemire et les dessins originaux des artistes persans. La seule inspection de ces dessins suffit pour montrer toute la justice de l’assertion de M. Couder ; savoir, que les dessins actuels des châles de Cachemire, ne sont rien autre chose, que des dessins altérés par des ouvriers ignorans et sans goût, étrangers autant qu’insensibles à la beauté des formes.”

297. Now supposing the French manufacturer wanted to have a pattern, what facility would he have in procuring it?—I have not been in Lyons myself, but I understand there are persons there whose profession is design, and also in Paris.

298. Do you recollect some very beautiful shawls that used to be made in the vicinity of Stockport some few years ago?—They were the first shawls that we used to term “ imitations of India,” which were made by a person of the name of “ Cowderoy ;” they were made entirely of spun silk ; but the fabric is no longer in use, and has not been for the last ten or fifteen years.

299. They have now ceased to be made, have they?—Yes, for many years ; they were made entirely of spun silk.

Mr. Benjamin Spalding was then called in, and Examined in the presence of Mr. Smith, as follows :

300. To Mr. Spalding.]—WHAT business are you?—I am the buyer of Messrs. Harding & Smith in Paris.

Mr. B. Spalding.

301. To Mr. Spalding.]—Suppose a French manufacturer wanted to have a pattern in France, what facility would he have of procuring it?—There are people who are in the habit of drawing patterns for manufacturers, who are likewise acquainted with the working of the pattern, which is a facility they have not in this country.

302. To Mr. Spalding.]—You consider it is one of the advantages of the French system, that the drawing is made by a practical man, do you?—Yes ; he is likewise a practical manufacturer.

303. To Mr. Spalding.]—In France, the manufacturer has also this advantage, that his practical manufacturer, who makes the drawing, is also a well-educated artist?—Yes.

304. To Mr. Spalding.]—Suppose an English manufacturer wanted to have this advantage, what facilities would he have?—There is a great difficulty in getting a pattern for a work in England.

305. To Mr. Smith.]—There are, however, pattern-drawers of course in England?—There are quantities.

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306. To Mr. *Spalding*.]—What are the difficulties of the pattern-drawers?—
I think the great difficulty is, that they have not been sufficiently acquainted with putting the work into the loom; but that would only apply to silks or shawls.

307. To Mr. *Spalding*.]—Do you consider that the English pattern-maker is defective in a knowledge of the mode of putting his pattern in the machine?—
Decidedly so.

308. To Mr. *Spalding*.]—Is he also inferior in a proper knowledge of the art of Design?—I should say he was decidedly.

309. To Mr. *Spalding*.]—Have you ever observed that there is a great superiority on the part of the French manufacturer in the combination of his colours?—
—Decidedly.

310. To Mr. *Spalding*.]—That is, the combination of the colours is so adjusted, that they please the eye more in the French manufacture than in the English?—
They are better blended in the French manufacture than in the English.

311. To Mr. *Smith*.]—Do you consider that the French dies are superior to the English?—I should say, for the most part, the French are more brilliant, but many of ours are more permanent.

312. To Mr. *Smith*.]—Will you have the goodness to mention in what particular colours you think the French are superior, and in what you consider we are superior to the French?—I should say we are superior to the French in blacks, greens and violets.

313. To Mr. *Smith*.]—Then you think in those colours the English are superior, do you?—Yes.

314. To Mr. *Smith*.]—And in what do you think the French are superior?—
I do not know that I can recollect any particular colours in the French, but there is a general brilliancy in their colours; there are some few colours that we cannot equal here, and they produce new shawls of colours that would not have been thought of in England.

315. To Mr. *Smith*.]—Are you aware that any inconvenience has been felt in England, for the want of protection to the inventor of a new design?—I rather think there has; we frequently are at an expense in getting up a fancy article, and it too frequently happens that it is copied in a different quality, which of course is an injury to the manufacturer.

316. To Mr. *Smith*.]—Is there any branch lately originated in France composed of a combination of woollen and silk manufacture?—Yes, a variety of materials composed either entirely of woollen or of woollen and silk.

317. To Mr. *Smith*.]—Is our manufacture indebted for its present eminence to the superior design of the French makers?—There has been altogether in many cases a new fabric by the French, some of which are figured in the loom, but many are printed.

318. To Mr. *Smith*.]—Do we import these fancy articles from any other nation besides France, or do they come from any other nation?—We import them exclusively from France.

319. To Mr. *Smith*.]—We do not import any from Germany, do we?—Only a few plain goods.

320. To Mr. *Smith*.]—Nor from any other country?—Nor from any other country but France.

321. To Mr. *Smith*.]—Do we export fancy goods to Germany?—I apprehend our Bandannas go there, but I am not acquainted with that branch of the trade.

322. To both the Witnesses.]—Are there any other facts within your knowledge relating to this subject on which you would wish to offer any observation, or do you think we have gone through that which is material; do you think it desirable, from any practical observation you have been able to make, to establish some schools of design, or that some other similar means should be given to instruct the British manufacturing artists?—[By Mr. *Smith*.] I do, because there are many articles which we are importing from France, which undoubtedly if we were in possession of designs, might be equally well manufactured here.

323. To Mr. *Smith*.]—Would you in that case be able to sell them as cheap as if they were imported from France?—Quite as cheap.

324. To Mr. *Smith*.]—You think the best way to counteract the French superiority, would be by the instructing our manufacturing artists, do you?—I do; I would

would mention as a fact, and it has often been held as an argument, and rather pertinaciously adhered to by manufacturers, that a French article would sell without reference to its peculiar merit, but merely because it is French; that is not my opinion; in placing fancy articles before persons, which I do promiscuously, that is chosen which is most liked, without the question being put whether it is French or English.

325. To Mr. *Smith*.]—You think the public judge fairly between the two specimens, do you?—Yes, whatever the question might have been a few years ago, it is gone by now, and there is no prejudice of the kind.

326. To Mr. *Smith*.]—Could we compete with the French in lace?—Laces are made all over the continent, and we get the respective descriptions from the different countries, and therefore I do not think it applies.

327. To Mr. *Smith*.]—Can you mention any particular branch of manufacture which is depressed in consequence of the want of cultivation of design?—Broad silks, I would say certainly ribands, and more particularly the shawl trade.

328. To Mr. *Spalding*.]—How is it with respect to gloves?—The gloves are better cut in France; the great proportion of what we term fine gloves that we sell are principally French.

329. To Mr. *Spalding*.]—Do not the French take the measure of the hand better than the English?—There are very few manufactures in which the French excel so much as in gloves.

330. To Mr. *Spalding*.]—Do you trace that to any thing like a knowledge of art in the manufacture of the gloves?—It must be from a knowledge of the shape of the hand.

Lunæ, 3^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Thomas James, Esq., called in; and Examined.

331. I BELIEVE you are a partner in a wholesale house in the city, which purchases largely of the silk manufactures of Spital-fields and Manchester?—Yes.

Thomas James, Esq.

332. Also of cotton manufactures?—Cotton manufactures also.

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333. Are you of opinion that amongst that class of customers that you principally supply, there has been any increased power of appreciation of the beauty of design or of colour in the fabrics of English manufacture?—The fabrics that I am best acquainted with in our house are silk manufactures; with respect to colour, ever since the introduction of French goods, I think we have had a very considerable improvement in the colours, and in the patterns of the English silk manufacture, particularly in the colours.

334. Have the goodness to state in what particular department of the art of colouring silk has it struck you that the improvement has taken place?—I think that not only in the plainer colours, which may be called prismatic colours, but in those colours which are creations of fancy, the shades have been much more brilliant than we used to have them.

335. Do you think that the power of producing finer colours on the part of our manufacturers has increased, as also that there has been an increased degree of good taste in appreciating the colours?—Decidedly so.

336. I think you said that this improvement has been perceptible since the more free intercourse with France?—Decidedly so; I would say to the Committee, particularly referring to Manchester and Macclesfield, that at the time the country manufacturers came to London to attend the periodical sales of silk at the East India House, it was their custom to come to our house and other houses of our class, and obtain from us patterns of the shades of different French goods that we had bought or imported, and the imitation of these goods and patterns has led to these improvements, or at least has been co-existent with it.

337. Are you of opinion that from the excellence and beauty of our fabric, that if silk was still to advance and become dearer, that the public, so far as you have observed, would always repay that by an increased consumption?—Decidedly so;

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I think the difficulty of selling a bad shade of colour, whenever it does occur, is increased considerably on account of the general appreciation of good colours.

338. Has it happened recently that figured silks, silks in which there is more of art and of design employed, has it happened that a preference has arisen in favour of such over plainer silks?—Until the last two or three years the production and consumption of figured British silks was a mere trifle, but within the last year the production and consumption of British figured silks has been very considerable.

339. Are they much better than they used to be; are the figures more perfect and beautiful recently?—The figures are smaller, and I think are more beautiful in form than formerly.

340. It appears to be your opinion, that combining the beauty of design with a certain degree of neatness as well in tint as in colour, that the silk manufactured in England has materially improved?—I do think so. Perhaps the Committee will allow me to state a fact within my own knowledge as to the English manufacturers; formerly they were most apprehensive of the figured silks from France, and the contest in them was thought hopeless, but there is now executing in Spital-fields a considerable order for figured silks for America, where of course they must meet the French under no circumstances of protecting duty.

341. I think the Committee understood you that in the case to which you allude, it is not a speculation on the part of the manufacturer, but proceeds from a positive order on the other side of the Atlantic?—Yes, the result of previous samples.

342. If then the beauty of English manufactured silk goods is so materially improved, from our manufacturers having the opportunity of seeing the French patterns, you would infer, I presume, that there is a still greater capability of improvement if more means of improvement were placed within their reach?—Certainly.

343. Does any thing occur to you as important as affording the means of additional improvement by any particular mode?—I would request permission to be allowed to state to the Committee, that I think a matter of the first importance would be to give to the parties who originate patterns a property in the patterns for such a length of time as would repay the outlay and encourage the production of patterns. The Committee is aware that such a protection is given to the printer. When a pattern is framed on printed cotton, the party is protected by the law in the exclusive right of the pattern for three months, and I would suggest that protection should also be given to patterns framed in the loom.

344. Is it your opinion that that protection could be easily afforded?—We have the example of the French to show that it is easily afforded.

345. Have you at all turned your mind to the process by which that could be best accomplished?—I think that a question of detail, which would require some further consideration; I would rather just state the principle.

346. Can you, from recollection, at all state the French mode?—I believe I gathered it myself from Dr. Bowring's evidence. I am not quite satisfied that the French mode would be the best mode for us; something of the kind might do. There was one fact I wished to mention as showing the influence of taste in extending the sale of manufactures. It will be in the recollection of the Committee that some years ago an India handkerchief was almost the distinguishing mark of a gentleman; every gentleman had one in his pocket. India printed handkerchiefs of very common patterns were sold at from 7s. to 10s. apiece: now the great consumption of India handkerchiefs is by the importation of the unprinted cloth, and they are printed in this country with English patterns, but the cloths printed in India are now principally sold by hawkers to the lower class of consumers.

347. Recurring to what you have said formerly on the subject of colours, has not the importation of French coloured silks very much diminished?—The importation of French plain coloured silks has very much diminished; in fact it has almost ceased.

348. At first many were imported after the prohibition was taken off?—Many; and I beg to mention a curious fact as to the first importation. The first general conception among the British manufacturers was, that they would be beaten by the cheapness of labour in France: but on the importation of plain silks we did not import more than one piece of black to 50 colours; whereas the general consumption of the country is at the lowest one black to two colours. I mention this, because

because it shows how clearly it was a question of taste: had it been a question of labour, it might have applied to colours as well as to blacks. *Thomas James, Esq.*

349. Will you state what is the case?—There is little importation of either black or colours now. 3 August 1835.

350. In consequence of the improvement in English coloured silks?—Exactly so.

351. To what do you particularly attribute the improvement in English colours?—To copying the colours from the French.

352. I want to know whether the same observation applies to velvets as to silks, in regard to colours and design?—Yes, I should think so, decidedly. There is very little, if any, importation of French velvet.

353. The French themselves import velvet from Southern Germany?—I think that is on account of its superior cheapness.

354. Notwithstanding our advances in the designs you have mentioned, are there still other advances desirable so as to enable us to compete with foreigners?—In our figured patterns we borrow very largely from the French. It is very desirable that we should create an original taste here; we are still behind the French in ribbands and shawls; we borrow our figured patterns from France in a principal degree.

355. You think it desirable that we should take effectual means for connecting the arts with the manufactures of the country?—Decidedly so.

356. In your opinion is this almost the only thing needed to give the free power of competition, and almost of successful competition, to our manufacturers?—Decidedly so; perhaps the Committee will allow me to mention that, from the decided advantage that we have from China silk and our application of China silk, I do not fear that we shall decidedly beat the French in figured as in plain goods.

357. Are you aware, as an historical fact, that the French Government sent a mission some few years ago into the region of Cachmere both to introduce Cachmere goods, and also to speculate on the production of the Cachmere shawls?—I know it only from report.

Mr. Thomas Field Gibson, called in; and Examined.

Mr. T. F. Gibson.

358. YOU are engaged largely as a silk manufacturer in Spital-fields?—I am.

359. Are you engaged in making velvets?—In making velvets and plain and figured silks.

360. You have heard the opinion expressed by Mr. James, the last witness, as to the improvements made in design and colour in the English silk manufacture since our free intercourse with the French; do you concur in that opinion?—I do entirely. I consider that, previous to the introduction of the French manufactures, our taste in figured silks was very bad; that our trade existed under a very close monopoly, and that there was little application either of taste or capital to the manufacture; and since the year 1826, the period when French silks were introduced, we have improved very materially from seeing the production of French looms.

361. Do you know whether the French invention of 1832 has given any additional stimulus to improvement in our silk fabrics?—I am not prepared to say that it had any immediate effect upon the manufactures; but I think it gave us a much more clear insight into the nature of French manufactures, and so far we have benefited by it.

362. Do you happen to have any patterns with you of the sort you are now making?—Yes.—[*Producing them.*]

363. What patterns are you now making principally?—The description of figured silks which we are now making in Spital-fields are of a very small and insignificant kind; they are not of the large class of patterns. That is the general class of patterns that are now making.—[*Exhibiting one.*]

364. This has been woven, I believe, without the Jacquard loom?—Yes.

365. How do you acquire your patterns principally in Spital-fields?—They are almost entirely copies or variations from French patterns; there is but a very small degree of talent employed in Spital-fields in the production of patterns. We are almost destitute of original taste in that particular department.

366. In reality your patterns that are called British patterns, are the greater part copies, or little more?—Variations from French patterns.

367. Are there persons who devote themselves to the drawing patterns or copying French patterns in Spital-fields?—There are.

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368. What description of persons are they?—They are not persons of any education, and very little cultivation of taste, I should say.

369. Is their attention confined chiefly to the copying French patterns, or other than French patterns?—No, the French patterns are generally given to them by the manufacturers, and they either copy precisely or make variations as the manufacturers or their own taste may suggest.

370. Have these persons been educated as artists in any degree?—I believe not, or very rarely; I am not acquainted with any drawer of patterns who is an educated artist.

371. Do they make a good living by it; is it a thing from which they derive much emolument?—A moderate income.

372. A fair remuneration; how much do they get?—Probably a man may obtain from 100*l.* to 200*l.* a year.

373. A good pattern-drawer?—Yes.

374. Are you aware, or have you any objection to state, what is considered among the master manufacturers of Spital-fields a large or small sum, or an average sum, for paying these men?—It will depend entirely on the nature of the pattern; it generally happens that the person who draws a pattern also prepares it for its being inserted in the loom; so that the price paid to the pattern-drawer includes some operation of the machinery employed in putting it to work.

375. Are you aware that the French profession of artist is wholly distinct from the profession of reducing the pattern to the Jacquard loom, or adapting it to the Jacquard loom?—I am aware of it.

376. You have not stated any sum that is given to these persons, but you say it varies according to circumstances?—According to the description of pattern.

377. And it is also mixed up with a remuneration given for reducing the design to the mould, or cutting the card, which is necessary for the weaving it in the looms?—It is so.

378. The auxiliary branch of the business is purely mechanical, the cutting of the card?—Quite so, an operation of machinery.

379. It is not necessary that a person should be an artist to enable him to cut the card of a pattern?—By no means.

380. If there was, on the one hand, any Legislative protection for patterns, and on the other there were drawers of patterns who were skilful artists, who could draw beautiful patterns, is it your opinion from the consumption and appreciation by the public of beautiful works of art as applied to silk manufacture, that the master manufacturers would be enabled to give larger prices for patterns, and to have specimens of greater beauty, and consequently to encourage a better description of pattern-drawer than we have at present?—It is quite my opinion; I think that the two difficulties under which we labour at present, are, first, that we have no protection for patterns, so that if I make an outlay of from 20*l.* to 100*l.* upon a pattern, it may be pirated to-morrow by my neighbour, and I should have no compensation for it; and the second difficulty is, that we have no national taste in this department of art, that we have no originality in design in drawing of patterns, that we are compelled to make copies from French patterns in order to supply the demands of our customers.

381. Then from what you have already said it is also your opinion that a school of arts open to persons connected with the manufacture of the country would be of high value and importance?—I think it would be of the greatest importance, coupled with the protection of patterns; but without a protection of patterns, no school of design would be of any advantage to us.

382. The two instruments for encouraging the improvement of patterns are instruction and protection?—Yes.

383. Does any thing occur to you which you think would be useful to the Committee, as to how the machinery of this school could be best managed?—I think I can only refer to Dr. Bowring's evidence as the gentlemen who have preceded me have done. Some such plan as that adopted in France would be the best for us.

384. Do you think, for instance, that there would be a disposition in the master manufacturers to contribute to any such establishment or institution?—Yes; I feel quite convinced that it is not to be expected that the master manufacturers would undertake any part of the expense of such an establishment. That the utmost that could be expected from them, would be to give their time and attention to the arrangement and working of the system; and I believe the fact is, that in France the

the government, or the municipal authorities, or both together, do pay for the whole cost of the establishment.

Mr. T. F. Gibson.

385. You have stated, that there is a great improvement in the national taste; do you attribute that to any other circumstance than the introduction of foreign manufactures, which show a superior taste?—No; I do not attribute it, in our particular branch of the manufacture, to any other circumstance.

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386. You have mentioned, too, protection to the inventor, the instruction of the artist, and the spreading of knowledge in designs among the manufacturing population; do you think having galleries and giving people every opportunity of seeing beautiful specimens of art, and useful means of encouraging taste in design, would be of service?—I am of opinion that if the general taste of the nation was improved it would be beneficial to our manufactures; and I would add that ours is a manufacture which is capable of such extreme variety in shades of colour, in the blending of shades, and in producing various forms of pattern, that there is hardly any one to which the exhibition of all works of art in which colours are concerned would be more beneficial.

387. For how long a period do you think it necessary to leave a protection for patterns?—I think not less than 12 months.

388. You are aware that the protection at present for printed cottons is three months?—Yes. I am also aware that there is a complaint that the protection is not sufficiently long.

389. Would you not think it sufficiently long if a pattern was protected during a season, either the spring or winter season, for six months?—I can give a reason why this would not be a sufficient time. I was manufacturing a pattern in silk during the spring, to the order of a large house of business in London. I received orders from them to continue the manufacture of the same pattern in autumn colours; but in the last month this pattern was taken to Manchester and manufactured there. The order which I had received for the winter article was immediately countermanded, because it was produced at Manchester at a much less price.

390. You have stated that you get most of your ideas at present from the French; have you not regular pattern-drawers in the silk trade?—I have already stated that we have.

391. Suppose a means could be found of creating a tribunal of taste in regard to patterns, what species of penalty would you apply to the infraction of a copy-right?—I think a fine might be made sufficiently heavy to deter piracy. In France there is imprisonment also.

392. In France they have the power of imprisonment for three days, and of fining to the amount of, I think, about 8*l.* sterling; do you think that penalty would be sufficient?—By no means.

393. Would you not also recommend the seizure of the goods of which the copy-right had been pirated?—I should prefer to make the fine considerably heavier, and I believe I shall be borne out in this from what takes place in the cotton trade. It has always been found that an injunction in the Court of Chancery has been sufficient to protect a pattern of printed goods.

394. There would be no objection to give a body, constituted for the purpose of protecting copy-rights, a power of fining to any extent, supposing there was an appeal?—I should say no objection.

395. Is it not important that the remedy for infraction of patent right should be cheap as well as summary and prompt?—Most decidedly so; if it did not combine the two objects of cheapness and promptitude in protection to the patterns, it would be quite ineffectual.

396. Is it not the case that sometimes there are more than 100 pieces of the same pattern?—It more often happens that there are less than 100; more often than not.

397. According to the average returns from the Chamber of Commerce at Lyons, the number of pieces made of fancy goods of particular patterns does not exceed 20 from the frame; what is the average production of England of the same manufacture?—I have no precise knowledge of that; I should say double; at least 40.

398. Are you aware of the fact, that in some cases a very large profit is paid to manufacturers on condition that they shall produce a small number, and then destroy the design?—That does not take place in this country.

399. Have you heard that that is very frequently the case in orders given for French silks?—I have.

400. Supposing a protection to be afforded to a pattern, how would you have it effected;

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effected ; for instance, in a pattern to be made ready for sale to-morrow, what protection would you afford to it before it went into the market ?—By registering the actual pattern.

401. Would you have something put at the end to signify that it was an engaged pattern for a specific time ?—I think that registration would be a sufficient protection.

402. With regard to printed goods, the custom is for the parties to print on the end, "engaged for three months," and after that period it may be copied by any body; do you think that would be a sufficient protection ?—I think it would be so, if it was extended, as I said before, to 12 months; whatever registration took place should be a public and authentic one.

403. Would not the registration and location of patterns, representing the state of protection in the particular trade, be in itself a great means of advancing and improving the manufacture ?—I think it would be influential.

404. Would you have a central place for registration ?—I think that would be questionable.

405. Do not you think the simple mode adopted in printing cotton, of having written on or woven at the end of the piece, "registered on such a day," and sending a copy of the pattern to an office with that statement, would be sufficient ?—I think that would be a sufficient protection.

406. You have the intimation that it is an engaged pattern, and if it is doubted, reference can be made to the register at the office ?—I think that would be a sufficient protection.

407. Has the system of registration adopted as to printed cottons succeeded ?—I believe it has succeeded entirely.

408. The number of printed cottons is very large, and it is said that the average production of fancy silk goods is very small; do you think the cases are quite analogous ?—I am not aware that this circumstance would affect the case in any manner.

409. Is the stamping the piece itself any security ?—I am not prepared to say that stamping is necessary; simple registration of the actual pattern, with the date, would be sufficient protection to any manufacture.

410. Are there in this country any superior weavers who are solely employed in the weaving of patterns ?—There are not, and there is a good reason why this is so; a weaver could not himself produce the pattern to the manufacturer in the same way as he does at Lyons, because in London he is not possessed of machinery by which he could do it; the machinery belongs to the master manufacturer here, but in Lyons it belongs to the weaver.

411. Does it not frequently happen in France, that after the design has been produced, the weaver introduces a considerable modification into the pattern itself ?—I have heard it so stated.

412. And have you also heard it stated, that a great many patterns produced by the artist, and worked by the pattern-weaver, are not brought into the market, as they are considered to have failed in the experiment ?—Yes, I have heard that it is so.

Mr. John Howell and Mr. Robert Butt, called in; and Examined.

Mr. John Howell
and
Mr. Robert Butt.

413. MR. HOWELL, you are a partner in the well-known firm of Messrs. Howell & James, Regent-street ?—Yes.

414. Mr. Butt, are you in the same establishment ?—Yes, I am principal manager of the bronze and porcelain department of Messrs. Howell & James's establishment.

415. Mr. Howell.]—Of course you are extensively acquainted with the subject of patterns; will you have the goodness to lay before the Committee any information that you possess upon that subject ?—A question was put to the last witness, as to the manner of choosing our patterns or goods; it is usual for the Lyons manufacturers to come twice a year to England, that is, in the spring for the autumn, and the autumn for the spring, and they produce perhaps 200 or 300 patterns, not paper patterns, but silk patterns or gauze patterns, or whatever it may be, and from these patterns we make our selection; and it sometimes happens that we have so good an opinion of certain patterns, that we say, "Now you must withdraw that, it must be made for us only," and for 20 or 30 pieces they will do that. Now the English manufacturers never give us that advantage, they think it very expensive to put to work a pattern to show us the effect of it, for it looks so different on paper to what it is in reality, that we cannot decide whether

whether we shall have it or not, and we often urge them to bring us a little piece ready, to see the effect of it; sometimes we want colour, sometimes we want a little change in the disposition; but there has always been an objection to the expense incurred, and therefore we are obliged to bear the expense if we are content to order from a paper pattern; we have sometimes found it necessary to ask for a pattern-drawer or designer; not a pattern-drawer, because they are distinct businesses.

416. Do you mean in England?—Yes; I never found a good designer in England; a pattern-drawer is a different thing altogether; he is the man who puts the thing comparatively to work, as an architect designs the building of a house.

417. You say you found it very difficult to procure a good designer in England; is it equally as difficult to find a good pattern-drawer?—I cannot procure either; you must have attached to the establishment a pattern-drawer as well as a designer; a pattern-drawer is the man who puts it to work.

418. But you can get neither of them?—No.

419. Neither a good pattern-drawer nor a good designer?—No; the designer gives us a small pattern, and the pattern-drawer is the person who prepares the work; as an architect gives a drawing to the builder, so does the designer to the pattern-drawer.

420. You mean by alluding to pattern-drawers, if I understand you correctly, that persons cannot construct a loom so well in this country to work a pattern, as they can in France?—I think there are not so many persons that are capable of doing it in this country as in France.

421. That is the department of weaver?—Yes; but I believe there are persons present who will give better information on that point; I understand the pattern-drawer and designer, one depends upon the other; the pattern-drawer is the medium between the designer and the weaver.

422. Have you any other observations to offer on the subject of patterns?—Nothing material.

423. Do you consider that the French figured and fancy goods are superior in design to those produced in this country?—After the Peace with France, I found the manufactures of France were superior to those of England; I mean in regard to silks of all descriptions; but I think a great deal of that arose out of having made use of better material; the natural silk of France has been considered better than any other country, but now we have an importation of that natural silk, and it is manufactured here.

424. Do you think the importation of raw silk from France, by reason of its superior quality, has beneficially acted upon the English manufacture?—I think it has; I found their silks better the moment I had an opportunity to go and see them; but I have found them declining every day since; every time I go to France I find the French silks are not so good as they used to be in point of material and workmanship; they appear to be desirous of a large trade rather than a small good trade; the English manufacture has improved in a greater ratio perhaps since then.

425. Confine the question to design, not to material or workmanship?—France is superior to us in design; they continue to be superior; but it is confined to very few houses; there is only one house at Lyons we can deal with largely, because their taste is always superior; I am speaking of design.

426. Has there been a great improvement in English colours of late years?—I think there has.

427. And a general improvement in all arts and productions?—Certainly.

428. You have just said that French manufactures are declining with regard to superiority; do you consider that to proceed from the increased competition offered by this country?—I think it is from less encouragement given by this country; it has been very little, compared with the improvements; two-thirds of the silk we are now selling are English.

429. You have also mentioned that the French fabrics are superior to ours; are you aware that there are schools of design in France for the education of persons?—I have understood so.

430. Do you not know that the superiority of design is produced in a great measure from the encouragement given to learn designing as a matter of art?—That is my opinion.

431. Suppose in France you want to engage a pattern, and you give an order
for

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and
Mr. Robert Butt.

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Mr. John Howell
and
Mr. Robert Butt.

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for 20 or 30 pieces, do you pay a price in proportion to the quantity you take of it?—I presume they put a per centage on it in the first instance; the patterns are brought ready made.

432. Have you had occasion to find it your interest to get French patterns copied by manufacturers in this country?—Frequently, with a little variation; in fact, we keep all our patterns; patterns 50 years old are very useful to us at this present moment.

433. You get them made in this country because you get them made cheaper than in France?—Yes, without duty; but whether I could get them cheaper or not, I would not send patterns from England to France to be made; I should give the preference to this country as a matter of conscience.

434. The question is, whether you get French patterns made by English manufacturers; that is to say, you buy patterns of a French manufacturer at Lyons, say five or ten pieces, and you find a sale for them all, and wanted more, would you send that pattern to Spital-fields to imitate?—Yes, when I wanted a repetition of it.

435. Do you think it desirable to extend a knowledge of design among the population?—I do.

436. Do you think it wanted?—I think it wanted, coupled with a protection to patterns.

437. The protection to patterns is not only important to the manufacturer, but important to the seller?—Yes; to me particularly.

438. Now do not you consider in another branch of trade, that our designs in jewellery are better than in France?—If the Committee is inclined to commence that subject, I can answer any question.

439. Have the goodness to embody any information as clearly as you possibly can, when you have done with the subject upon silk?—With respect to protection to trade, Mr. Gibson stated a twelvemonth; I should be quite satisfied with six.

440. With respect to the invention of patterns, you think that would be quite sufficient?—Yes, six months; and I think the mere stamping the name on the end of the piece, added to the registering, would answer all purposes.

441. Do you know whether or not the riband trade is improving in this country?—I consider that is a particular sort of riband which the English manufacturer could not succeed in making, is now going out of fashion; the gauze riband de coupé and the other introductions they can make very well.

442. With regard to shawls?—The French machinery of India shawls is superior to any we have in this country, and it has been brought about by Ternaux going to Cachmere, and bringing over with him some of the Cachmere goats.

443. Are you aware that the factory system has been applied to the production of shawls in France?—I am not aware of it.

444. Do the French pay great attention to pattern shawls?—Very great attention; they will give three or four hundred pounds for a Cachmere shawl, or India shawl, for the sake of the pattern.

445. Had you an opportunity of seeing the shawls that were exhibited at the Exposition in France?—Yes.

446. Was there not a universal acknowledgement of great superiority?—Certainly they are superior to the India shawls; the patterns are more perfect.

447. Are you aware that not only has the French shawl manufacture not only improved in beauty, but that there has been an extraordinary diminution in price?—Certainly, even as to the Cachmere materials, there has been a great diminution.

448. A diminution amounting to nearly 60 per cent?—Yes.

449. Can a French manufacturer produce a superior article to the English manufacturer at the same price?—Certainly.

450. Do you attribute their superiority to having a superiority of materials for dying, or to the construction?—No, because we have the same material; I consider it is in the manufacturing part of it; it is not for want of the same materials; I believe, in the first place, greater encouragement is given to the French people in the manufacture of shawls than to the English.

451. Are their patterns superior by superiority of combination of colours, or design?—Yes, in the manufacture, as well as the combination of colours and design, it is all superior.

452. You attribute the encouragement given in France to the superiority of design; are you aware that improvement in the quality and diminution in price

price has led to a great increase of demand in France generally for shawls?—I should consider it had.

453. Are you also aware of the fact, that the importation from the East Indies, which was formerly very considerable, is very much diminished in France, though shawls are now admitted which were formerly prohibited?—I should consider it is diminished very much, and in this country too.

454. Have they a superiority of machinery in the manufacture?—I believe they have, and execution as well. Will the Committee allow me to exhibit some pieces of paper, to elucidate the connexion between silk and other materials, the manufactures of the country? It shows how the introduction of good patterns will give a taste or style to other materials; it is intended for rooms in lieu of silk; and instead of costing two guineas and a half, a yard would only cost 2s. 6d. The inventors are De la Rue & Company, Bunhill Row.—[*Mr. Howell then produced to the Committee patterns of various colours.*]

Mr. Robert Harrison, called in; and Examined.

455. YOU are connected with the respectable firm of Brydges, Campbell & Harrison, silk manufacturers?—I am.

456. Have you been long in that business?—Yes; I have been connected with it for these last 20 years.

457. Has your attention been turned to the superiority or inferiority of the French patterns in the silk trade?—My attention principally has been devoted to the better branches in the manufacturing of fancy silks.

458. In those branches do you find a superiority or inferiority to the English in the designs and patterns?—In designs and patterns we are very inferior to them; and that is the principal difficulty under which we labour at the present time.

459. Do you refer to other fancy articles, as well as silk?—It is silk we devote our attention entirely to; we have not been able to find persons in this country who are capable of giving proper designs; the principal difficulty arises from the circumstance of men not having been brought up in this country to design for silk; it is very different to designing for printers, from the circumstance that it is necessary a man should be conversant with the principle of weaving, before he can make a proper design for silk. If we could only get designs in this country, we should be able to find parties that could put them on ruled paper for weaving.

460. You mean by ruled paper, the paper which goes between the original invention of the pattern and the manufacture of it?—Yes, the person who cuts the cards, according to the construction of our machinery; there is nothing but what we could make, provided we had a proper designer for the purpose of drawing patterns for weaving; and I think the principal difficulty arises from the circumstance of not having any school of art in this country, where young men would be enabled to pursue their studies for the purpose of perfecting themselves in drawing for that particular branch of the manufacture.

461. You think there is no want of talent in the country?—I think there is not; because there are a great many persons engaged exclusively in the production of designs for printed cottons, challis, and bandanas; we have in the trade individuals who can draw patterns, but are not conversant with the principle of weaving, and therefore we have been unable to put those patterns to work. We have now many patterns by us which are perfectly useless, because the drawing is not adapted to weaving.

462. You think, also, that not only the talent of the artist, but the taste of the public, would be encouraged by such good designs, if they really existed?—Undoubtedly; because it is from the superiority of the design that the French have the advantage over us.

463. And you think that the encouragement of knowledge of design, by whatever means, among the manufacturing population, would extend the demand of the manufacture?—Undoubtedly it would; we would willingly, at the present time, engage a man at a handsome salary, conversant with the principle of weaving, as a designer, and also able to put the pattern upon paper.

464. Has encouragement been given to foreigners possessing the best quality and knowledge of design, and superiority in weaving, to come over here?—Two or three have been over here at various times; but we have not been able to meet with individuals capable of carrying on the designing of patterns and drawing also, to the extent we should wish; I imagine those men are able to get sufficient occupation in Lyons or in France, without coming to this country.

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Mr. R. Harrison.

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465. Do you consider them to be superior even in original design, in that portion of the manufacture connected with the art, as well as embodying the art of manufacture in the process of weaving?—I think their superiority arises from the circumstance of their having a knowledge of weaving as well as a power of designing.

466. You consider them superior in both?—Decidedly, in designing, from their knowledge of the principle of weaving.

467. Do you consider our deficiency in the means of not having persons in this country to construct designs, and also to have a knowledge of the looms, to be such that you yourself would be anxious to engage foreigners to come over here in that department, provided you could get them?—Yes, I should be very willing to do so. I feel satisfied we could make anything in this country, provided we had proper designers, parties to make drawings, and put the drawings upon ruled paper ready for cutting of the cards.

468. And do you think if such persons did exist in this country, it would be a source of profitable employment?—I think it would.

469. And the trade suffers for want of it?—Certainly, for the want of it. I have one or two patterns with me that we had drawn in Paris, and immediately we got them over here, we had not the least difficulty in putting them to work. —[*The Witness handed in some patterns.*]

470. These patterns are such as you have described already, that have been tried on the loom; and found they would succeed?—We can pretty well judge by the style of drawing, whether it would succeed when put upon rolled paper, that is, if it is done by a person who is conversant with weaving.

471. Do you consider foreigners superior to us in their colours?—I do not think they are; there is a brightness in their colours we certainly do not possess, but I think our colours are more permanent.

472. Do you think we have improved?—The dying of colours has certainly improved within the last few years, and in many cases, the permanency of colours decidedly is more so than the French.

473. Is there not a chemical combination entered into in the different colours?—It is necessary to have a perfect chemical knowledge before a man can be a good dyer.

474. What is the cause of the peculiar brilliancy in the French colour?—I scarcely can answer that question; I understand it arises from the climate more than anything else, and the water has something to do with it as well.

475. Have you anything that you desire to suggest with regard to the encouragement of designs; have you paid particular attention to that?—It has occurred to me, if we had a school of arts established in this country, that a great many young men would be willing to make themselves conversant with the principle of weaving, for the purpose of procuring that particular study, and ultimately to become designers and drawers upon ruled paper for the silk trade.

476. Would it not be a lucrative profession for those young men?—I think it would, decidedly.

477. Have you turned your attention to the subject of protection?—We have often felt the necessity of having some protection for our patterns. Only about four months since, a figured silk made for a house at the west end of the town, about a week after sending the order in we found the pattern copied in Spital-fields; we in fact bought the identical piece of silk copied from the one we had made to a particular order; it was of a very inferior quality, and consequently came to 1s. 6d. per yard less.

478. Have you turned your attention to the best means of carrying into effect a security for a new pattern?—I am not exactly aware of the system, or rather the plan pursued at Lyons, but I am given to understand that a system does exist there; and I should imagine if we could establish the same principle in this country, it would be the most effective means of protecting us.

479. Do you mean by adopting the marking or registration?—I think simple registration would be sufficient.

480. Have you any other point connected with your own manufacture to offer to the Committee?—Nothing more.

481. Do not you think that registration would be more complete if the piece was marked at the end with the date of registration?—Immediately the piece leaves our hands it would go into a house at the west end of the town, and they would instantly cut off that mark; I do not see any good likely to result from it.

Veneris, 7^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. *George Eld*, called in ; and Examined.

Mr. *George Eld*.

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482. I BELIEVE you are mayor of Coventry at present?—I am.

483. Have you resided many years in that neighbourhood?—Yes, I was born in Coventry, and I have resided at Foleshill, which is in the county of Coventry, and within three miles of it, for the last 20 years.

484. You are not, I believe, engaged in trade yourself?—I am not engaged in the riband trade.

485. In what trade are you engaged?—In the corn trade.

486. But from your residence in the neighbourhood of Coventry you are acquainted with the state of the riband manufacture?—Yes ; I reside at Foleshill which is inhabited almost exclusively by a manufacturing population.

487. You have been an observer of the state of the manufacturing population of that neighbourhood?—Yes ; in consequence of the distress under which they have been suffering of late, my attention has been called to the condition of the operative weavers in the riband trade.

488. Have you ever had occasion to observe that the operative weavers employed in the riband trade in that neighbourhood would derive advantage from improved skill in designing patterns, and from a knowledge of the arts?—Such improved skill appears to me to be very much required indeed. In consequence of the public attention having been directed to that subject, I made some inquiry with a view to ascertain the number of persons engaged in the riband trade, and who had any knowledge of the art of design in Foleshill ; with a population of 7,000, I could not find more than six persons in the whole parish who were capable of copying a pattern, and not one capable of making an original design.

489. You have made exact inquiries into that subject?—Yes, as far as I have been able to do so.

490. Is there any school of design established in that neighbourhood?—None whatever.

491. Not even connected with the Mechanics' Institution?—Not at Foleshill. At Coventry there is a drawing class connected with the Mechanics' Institution of that town, but it is as yet quite in its infancy.

492. Is that drawing class at Coventry open to every body?—Only to the subscribers to the institution, of course.

493. Have the inhabitants of Foleshill, to your knowledge, ever presented any petition to Parliament connected with this subject?—Yes, they presented a petition in which they prayed for assistance towards establishing a school of design as connected with the riband manufacture.

494. In your opinion is it the general conviction of the residents in the neighbourhood, that the time has come when such establishments would be of peculiar utility in the improvement of that manufacture?—Certainly ; I have had frequent conversations with the manufacturers of Coventry upon that subject, and they appear to me to desire such an establishment very much.

495. To what circumstance do you attribute the change which has taken place in the conviction as to the importance of a knowledge of art with reference to manufactures?—I should say from the decided superiority of the French in the taste of their patterns, which has forced upon them the conviction that they must adopt the same means of cultivating a better taste.

496. Has that become a general conviction in the neighbourhood of Coventry and Foleshill?—Yes.

497. Has that conviction prevailed among the operative weavers, as well as the master manufacturers?—Certainly.

498. In your opinion would the operative weavers avail themselves of such means of improving their taste and knowledge of art if those means could be afforded?—Yes, I think so certainly, and I may mention as an instance of that,

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that I was conversing one day with a weaver in Foleshill, and stating to him my wish to see the establishment of some school of design in that neighbourhood; he said it would be a good thing, and the next morning his nephew waited upon me; he said his uncle had mentioned our conversation to him, and he very much wished that something of the sort should be established. He brought with him some patterns which he had made himself, and was anxious that I should assist in setting on foot something of the sort in Foleshill; a register of patterns; or in short, to establish a school of design.

499. With reference to the Mechanics' Institution of Coventry, and the teaching of drawing there, do you know whether the teaching of drawing is accompanied by any instruction as to the transfer of the drawn pattern to manufactured articles?—I do not think it is, but I am not able to speak to that, not being a member of the institution myself.

500. You are aware that that would be a necessary part of the instruction to be afforded by a school of design with reference to manufactures?—Yes, a mere drawing school would be of very little use, unless it was accompanied by lectures on the art of drawing and design, as applicable to manufactures, and as showing the means of transferring the design to the article to be produced.

501. Are you aware that at present new patterns are invented at Coventry and Foleshill?—I think very few original patterns are invented; but not being a manufacturer myself, I cannot speak very accurately to that.

502. You have stated that there is a conviction on the part of the operative weavers that such establishments would be of utility to them?—Yes.

503. There is a willingness therefore on their part to improve their taste and to acquire a greater knowledge of the arts?—Certainly.

504. Do you conceive there is any want of native talent, if properly encouraged?—None at all.

505. In fact, then, in your opinion, it is only doing justice to the natural talents of the manufacturing population to give them the means of acquiring a better knowledge of the art of design?—Certainly.

506. Do you think, if some encouragement were given by Government or by Parliament for the establishment of schools of art in certain districts, that local assistance might also be obtained for the same object?—Yes, I think so, certainly.

507. You think there would be no unwillingness to assist, on the part of the inhabitants of those districts?—I think there would be great willingness.

508. Have you any public collection of pictures at Coventry or Foleshill?—No, there is none at Coventry, and Foleshill is a mere village, with very few opulent inhabitants.

509. Then the manufacturing artist has no external means of acquiring a taste in the art of painting?—No.

510. Is there any museum for patterns at Coventry?—No.

511. Or of machines?—No.

512. Is botany a study at all attended to by the manufacturing weavers?—No; there are some collections of natural history, principally of birds, at Coventry; but I have not heard that they have turned their attention to botany at all.

513. Have they any means of acquiring a knowledge of the effect of a combination of colours?—No.

514. Is chemistry a science which is at all attended to by the operative weavers?—No.

515. Is it not attended to by the dyers?—I do not know.

516. In your opinion is there a sufficient number of opulent inhabitants in Foleshill to establish institutions to promote instruction in the arts among the manufacturing population?—I think not.

517. Is there a sufficient number of such persons in Coventry?—At Coventry I think very material assistance could be derived, not only from the opulent inhabitants, but from the established school in that place. There is a school called Bablake School, which is under the patronage of the corporation, in which I think drawing and design, as applicable to manufactures, might very easily be introduced.

518. Is it your opinion that in this country, as in France, there might be, in addition to the encouragement afforded by the Government, some assistance derived from funds at the disposal of the municipalities, which might be very advantageously applied to the acquirement of that knowledge on the part of the manufacturers?—I think the funds at the disposal of Government would very much assist, with the aid of the local institutions, such as Bablake School, in which, if the boys could

could be taught the arts connected with the occupations in which they are afterwards to be engaged, it would be very advantageous.

519. At present the arts are not taught in any public or charity school in Coventry?—No.

520. Are you of opinion that if aid were received from Government it would encourage the voluntary system?—Yes; there is no voluntary system at present.

521. Did you not state that there was a Mechanics' Institution?—Yes, but that is not a school of art; that is a mere drawing class.

522. Is not that supported by voluntary contributions?—Yes, but it is not able to carry on such a system of teaching, applicable to manufactures, as can be of any importance.

523. Do you not think that the existence of a drawing class in the Mechanics' Institution at Coventry, is a proof of the willingness on the part of the inhabitants to assist the views of Government in the establishment of such institutions?—Yes.

524. In your opinion, would the assistance that could be given by Government, or from the capital, not only be important in a pecuniary point of view, but also very important with a view to give a proper direction to the study?—Certainly.

525. Are you aware that school-houses are founded now by facilities given on the part of the Government, and not by direct interference?—Yes.

526. Do you think some such plan might be usefully adopted with reference to schools of design?—I think it might.

527. Do you think it might be desirable to have any thing like normal schools to instruct the teachers themselves, and that thus a uniformity of knowledge might be supplied all over the country?—It certainly would be very useful as applicable to the neighbourhood of Coventry.

528. Do you think there should be a central school of art for the instruction of teachers?—Yes, it would be very useful, as it would provide for a general direction of the schools.

529. Would not instructors, taught in London, from the circumstances of the immensity of the population, the number of public galleries, and the habitual intercourse that exists among individuals of all nations, have superior facilities for acquiring knowledge in all branches of art?—Certainly.

530. Would not such persons be likely to be better instructors in the provinces than persons merely educated in the provinces?—Certainly.

531. Have you ever turned your attention to the subject of the protection afforded to the inventions of artists?—I have not, but it appears to me that it is of very little use to teach them to design patterns, unless you protect them in the use of that design after it is made.

532. In your opinion it is necessary to afford that protection in order to encourage the invention of new designs?—I think so.

533. Do you think it would be easy to establish a board or tribunal for masters and workmen, to whom questions relating to the copyright of patterns might very conveniently be referred?—I think so.

534. Is there any other suggestion which you wish to offer to the Committee?—I am not aware of any at present.

Mr. Robert Butt, called in; and further Examined.

535. DO you belong to the establishment of Messrs. Howell & James, in Regent-street?—I do. *Mr. Robert Butt.*

536. What portion of that establishment do you particularly superintend?—The bronze and porcelain department.

537. How long have you been in that situation?—About two years.

538. Were you well acquainted with the subject which comes under your consideration there, previously to your being a member of that establishment?—Yes, I have been accustomed from boyhood to deal in such things.

539. In London?—Yes, in the houses of other importers of such goods.

540. Was your experience confined to London, or did it extend to other parts of the country?—It was confined to London.

541. You have not been much to Worcester or other places?—I have not.

542. Has your attention been called, from observation, to the comparative

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merits of the English and French manufacturers, as regards the design in bronzes and porcelain?—It has.

543. What has been the result of your observations upon that subject?—I consider that, with a few exceptions, in metallic manufactures the French are vastly superior to us in their designs.

544. What are the exceptions to which you allude?—I allude more particularly to manufactures in silver, to gold, jewellery, and to castings in iron, in which I think we excel them in design.

545. With regard to porcelain, which of the two are superior in design, and in what branches of the porcelain manufacture?—In some branches of the porcelain manufacture, the French are superior to us in design, in others they are inferior. In that description of porcelain which is of the same nature as the old Dresden china, ornamented with raised flowers, we are vastly superior to them, and a considerable quantity of such porcelain is, I believe, annually exported to Paris, and is sold there, and considered by the French superior to their own.

546. That is the porcelain in which the designs are in relief?—Exactly; but with that exception, their designs in porcelain are superior to ours.

547. Do you speak merely of the designs of the French in fancy articles of porcelain being superior to ours?—Yes, in ornamental porcelain.

548. You do not speak of those articles in porcelain manufacture which enter into the consumption of the great mass of the population?—I do not.

549. Your observation is confined to articles of luxury and ornaments?—It is.

550. Is it entirely confined to them?—Yes; I have little or no knowledge of the other branches of the porcelain manufacture.

551. In your opinion, the French are superior to us in their designs in bronzes and some other metallic manufactures?—Yes. In the term “bronze,” we include not only that which is strictly bronze, but all articles cast in similar metal, whether gilt, or-molu, or otherwise, such as human figures, figures of animals, and the ornaments of clocks, candelabra, and so on.

552. You have stated, that with respect to articles of silver, gold and iron, the English are superior in their designs to the French; how do you account for the superiority of the English in the one case, and the superiority of the French in the other?—Because the superior costliness of the articles to which I allude in England, as compared with those of France, enables English manufacturers to give high prices to artists to model or design their patterns, particularly in silver.

553. In fact, the costliness of the article calls into the market a supply of a superior degree of artists?—It does.

554. But with respect to articles of an inferior value, the French are superior to us in their designs, from the greater cheapness of art in that country?—Yes.

555. Then is not the possession of cheap art in England, a great desideratum in the manufacture of those articles of a less costly description?—Certainly.

556. In your opinion, in the less costly articles for which art cannot be so highly paid, there is not a sufficient supply of art at a cheap rate for the purposes of the manufacturer?—There is not.

557. For instance; a silversmith who pays highly for a design, and produces a very costly article, could afford to go to a Flaxman or a Stothard, as artists who could furnish a design; but the manufacturer of articles which come within the range of the less opulent classes of consumers could not afford to employ them?—That is precisely my view of the case.

558. They cannot, from the lower price of the articles, afford to pay so highly for art?—Certainly not.

559. Are not articles in bronze of sufficient importance to require the employment of able designers?—They are.

560. How comes it then that you have stated, that in these articles a superiority exists on the part of the French?—Because, although they are articles of sufficient importance to demand the assistance of art in this country, yet they are not of sufficient importance to demand the assistance of art to be paid for at the same rate as it is for manufactures in silver and such costly materials. I mean particularly to allude to the richer description of silver articles manufactured in England. But similar designs for bronze may be obtained at a much lower rate in France.

561. You allude to articles of luxury and ornaments, articles required by the few, and not for the consumption of the many?—I do.

562. But if iron manufactures will pay for the employment of able designers, how comes it that manufactures in bronze will not?—Because castings in iron, such

as I allude to, that is for architectural embellishment, have a very extensive sale in this country, and we have no foreign competitors in that branch of manufacture, but for bronzes there is not an extensive sale, and we have the competition of the French to contend with.

563. You have stated that the French are superior in the art of design in certain articles; is there any difference in the manner of moulding between the two countries, and do you think the French mould bronzes better than we do?—I can only speak of the superiority of their designs.

564. In the operative process of moulding, in fusing the metal and preparing the mould to receive it, are they superior to us?—I am not aware that they are; I have no actual knowledge on the subject, but I believe it is not considered that they are.

565. To what cause do you attribute the general excellence of the French in the design of manufactures of certain articles?—To the facilities afforded to persons of all classes in France for acquiring a knowledge of the art of design, and the corresponding difficulty to any but persons of comparative independence of obtaining similar instruction in England.

566. Have you been in France yourself?—I have.

567. Have you had an opportunity of observing what advantage results to the French workman from that superior knowledge of design which you have stated he possesses?—The advantage which arises to the French workman from that knowledge of the art of design which the public institutions of France enable him to obtain, consists in the circumstance that he is thereby enabled frequently to make his own designs and models, and if not sufficiently instructed to do that, he is at all events enabled to finish works executed from the models of others with superior accuracy, so as to give them their proper articulation and feeling, particularly in human figures and figures of animals. I may say, in continuation, that this is rarely the case with English workmen; and the advantages which the former consequently possesses are conspicuous in the beautiful figures which decorate the clocks, candelabra, vases, &c. which are imported from the continent, the grace and expression of which (however well modelled by the artist) would be entirely spoiled by an injudicious finishing of the muscles, draperies and extremities by an ignorant workman.

568. Then your answer tends to show that even in copying the French are superior, because the manufacturing population are better educated in art?—Undoubtedly.

569. And therefore, though the workman might not design himself, he has a more correct idea of the object he is to imitate?—Yes.

570. And he has a more correct idea because he is more of an artist?—Certainly.

571. Have you visited any of those institutions to which you have alluded?—I have not; what I have stated with respect to them is not from personal observation, but I speak of them as of a matter of notoriety.

572. But you spoke of the effect as a thing which you yourself had observed?—Yes, and as resulting from what I have always understood to be the nature of those institutions.

573. And you speak positively as to the effect produced in the designs of certain articles of French manufacture?—I do.

574. In your opinion, in that particular manufacture of bronze, the French very much excel the English, and for the reasons you have stated?—Yes, and also because independently of the workmen being instructed, the manufacturer is enabled to get models of great beauty executed at a reasonable rate, which is one of the causes of the great abundance of beautiful designs in France.

575. Do you not consider that there exists on the part of the public in France an appreciation of lightness and finish in certain articles which the public in this country do not yet understand?—I am inclined to think that the opportunities which the French have of studying the arts must give a certain tone and feeling for them throughout the country; but I do not know that any superiority in that respect exists among the middle class of France as compared with the same class in England. With respect to the upper classes, I do not think the arts can be appreciated in any country more fully than they are in England.

576. Is there a species of silver work which is produced in Spain and Oriental countries called "Filagree work"?—Yes.

577. Is that produced in this country, or is it an object of very considerable sale?

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sale?—There are very good works in silver filagree executed in this country; as good as Spanish or American, but inferior to the Indian.

578. Does the difference of price induce any importation of silver filagree work?—There is no considerable importation of silver filagree work for sale.

579. Have you been in other countries besides France, and had an opportunity of observing the different education of the people in the arts?—I have been in several of the kingdoms of Germany.

580. Have you had an opportunity there of turning your attention to that subject?—Not as regards the instruction of artists, but as regards the manufactures.

581. What is the result of your observations, as to Germany, for instance?—They are inferior to the French in design, as inferior as we are, or more so, with the exception of the iron works at Berlin.

582. What remedial measures do you think are necessary for putting the English manufacturer on an equal footing with the French with respect to design and a knowledge of art?—The establishment of schools of design on a popular plan, which shall be entirely separate and distinct in constitution and management from any of the academies of painting and sculpture now existing in England; and in which it should be distinctly understood that the system of instruction to be pursued would not be intended to qualify the pupils for the professions of painting or sculpture, but merely to teach them the arts of designing and modelling with purity and taste, to be afterwards applied to any manufactures which they may themselves practise, or for the direction of the works of others.

583. In what way would such schools operate to improve the manufacturing artists?—In one mode by enabling young men to acquire a sufficient knowledge of the art of design, to qualify them for the double capacity of clerks and draftsmen or modellers in the counting-houses of manufacturers, who would thereby be enabled frequently to vary and improve the designs of their manufactures without much cost; the great expense of models and drawings by artists being one of the causes of the paucity of design in their patterns at present. I would observe here, that a parallel system obtains in the offices of architects and engineers, where young men are constantly employed in the capacity of clerks and draftsmen. Having gone through a certain probationary study, they are admitted as articled clerks until they acquire a thorough knowledge of their art, and after a certain time receive payment for their services. It would also enable apprentices in certain trades to acquire a knowledge of design, by agreement in their indentures to attend so many times per week at these schools, so that the study of the manipulation of their trades and the art of design might go hand-in-hand and bring both to perfection. I believe that this system is practised in France.

584. Have you been in the habit of visiting or attending the lectures of the schools of design or academies in this country?—I have not.

585. Then you cannot speak of their deficiencies so correctly as if you had attended the schools?—No; but I do not attribute any inefficiency to them, as far as regards the purpose for which they were instituted, that is, the cultivation of painting and sculpture in the higher walks of art; but I conceive that a deficiency exists in the want of public schools on a popular plan, for the purposes that I have stated, which at the same time might form elementary seminaries to qualify young artists for the academies already existing. The process by which a knowledge of the arts of painting and sculpture is now acquired is this: a young man receives tuition from a private master; he draws from the antique at the British Museum for a certain time, and when he shows that he has sufficient talent to qualify him for a student of the Royal Academy he is admitted; but the expense of acquiring that preliminary knowledge is considerable, and the young artist must also be maintained by his relatives during the time that he is acquiring it.

586. Do you think that much good would result to the manufacturing artists from the formation in different towns of museums and galleries of art to which they could freely resort at all times?—It would of course be indispensably necessary that every school should have connected with it a museum to assist the studies of the pupils.

587. Or, at all events, that there should be such a museum in the town in which the school is established?—Yes.

588. Do you think that open exhibitions of the finest works of all sorts in stone, paintings, bronze, and so on, would have a good effect in manufacturing artists, as giving specimens of the highest works of art?—Undoubtedly.

589. Then

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589. Then you think the formation of such institutions also very desirable with the same view?—Very desirable indeed; every school ought to have its museum, the expense of the formation of which would not be great, for casts from the antique statues, busts, vases, candelabra, gems, coins, and so on, would answer the purpose very well. Such a museum ought to be open to the public under certain limitations, to prevent their interfering with the studies of the scholars. There can be no doubt that it would be of the greatest benefit to the manufactures of this country by improving the taste of minor artists and workmen.

590. Have you ever turned your attention to the propriety of increasing the security of the copyright in models and designs of manufactures, so as to secure the privilege to the inventor for a certain period?—I have.

591. What do you feel to be defective in the present state of the law upon that subject?—The Acts of Parliament existing, as far as I know, on the subject of copyright in models or casts from models afford protection to a certain extent, but the objection is, that they do not go far enough.

592. Will you state, as a person conversant with the arts as applied to manufactures, in what respect you feel that the present law is defective?—In this respect, the protection afforded by the law to models or casts in bronze and other metals extends only to such designs as represent human figures, or figures of animals, or part or parts of such figures.

593. Will you state in what instances you principally find a want of protection?—I may state, for example, that however beautiful the design may be, if it be merely a model of *Arabesque* scrolls or foliage of any description introduced into any work, such as clocks, candelabra, &c., there is no protection for it; it may be pirated with impunity.

594. What protection does the artist enjoy in the case of designs which include human figures or the figures of animals?—He can recover, by an action at law, damages for any infringement of his copyright in that model.

595. How long does his copyright last?—In the first place, for a term of 14 years, and for a further term of 14 years in case he be still living at the expiration of the first term, and has not sold his copyright. That is the law at present under the Acts of the 38 George III. chapter 71, and the 54 George III. chapter 56. By the last Act the protection given by the 38 George III. to models of human figures or of animals, was extended to human figures clothed in drapery or otherwise, and combinations of the human figure with parts of the figures of animals, and also to any subject being matter of invention in sculpture. It is very difficult to ascertain the true construction to be put upon the words “being matter of invention in sculpture,” but my opinion is that they would not extend to guarantee the copyright of any model of scroll work, &c. cast in metal, as in the instance of the iron gates of the royal entrance to Buckingham Palace at Hyde Park corner, which are remarkably beautiful. Now I apprehend that if casts or impressions were to be clandestinely taken from those gates, and another pair similar in all respects, but with the omission of the royal arms, were to be thereby made and sold, and the proprietors of the model were to bring an action for the piracy, it would be contended that there was no copyright in the design, as it would not consist of models of any part of the human figure or the figure of animals. Moreover, as it could be easily proved that the models of those gates were originally made in wax, clay or some plastic material, and then cast by the founder in iron, it would be held that there was no sculpture in the matter, and that therefore they could not come within the meaning of the words “matter of invention in sculpture.”

596. In fact they are not protected under either of the predicaments mentioned in the Act, either as designs of the human figure or figures of animals, or as matter of invention or sculpture?—Certainly not, and therefore they might be imitated, provided the King's Arms, which of course contains representations of animals, were omitted.

597. Then the only protection afforded to the inventor of the design of those gates is the introduction of the animals in the King's Arms?—Yes, as far as regards the animals, but I conceive that even that does not protect the rest of the design; for if the Royal Arms were omitted, the protection would not extend to the gates, for no one could then say that the copies contained any figures of animals.

598. Does the imperfection of which you speak apply to the artist who invents the pattern in which the mould is made?—The imperfection applies to the proprietor of the model, whether he be the artist, or whether he has purchased it from the artist. By the copyright of a model is of course understood the exclusive

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privilege of making copies or casts from that model, which a manufacturer may purchase from the artist.

599. Do you consider that the inventor of models which come within the Acts of Parliament as representing human figures or figures of animals, is sufficiently protected by the present law?—I think he is.

600. Do you think that would be the opinion of such a designer himself?—I do.

601. Have you reason to believe from your conversation with such inventors of designs, that they consider themselves sufficiently protected?—I have, but the objection is that they can claim no protection for other designs.

602. Then would your suggestion for the amendment of the law in that respect, be to extend the same privilege to the inventors of designs in metal not including the human figure or figures of animals, as is now extended to designs which do include them?—Yes, that the protection should be extended to all original models whether representing any object in nature, or being mere fanciful designs.

603. Is an artist in France who makes fanciful *Arabesque* designs, as you have mentioned, more effectually protected than the artist in England?—I believe he is.

604. You have stated that in England the copyright is protected for 14 years, and at the end of that time for a second term of 14 years to the artist, if he be still living, and has not sold his copyright; do you not consider that too long a period with a view to afford the inventor a fair protection, and at the same time with a view to the interests of the public?—I think not, because articles of the nature of which I have been speaking do not sell rapidly; at first the manufacturer will sell but few, and it is only when they become known that he is repaid for his outlay.

605. Then, in fact, you consider that that protection is not too great, and that it should be extended to all models which do or do not contain human figures, or figures of animals?—Yes, I do.

606. Have you turned your attention, not only to the term of the duration of such copyrights, but to the best plan of recording new designs and models in England; for instance, by registration, by stamps, or by such other means as have often been suggested by different persons interested in the question?—I have. I would suggest that offices of registration or depositories of original designs should be established in the principal towns of the kingdom, where artists or proprietors of new models should deposit a correct drawing or copy of that model, accompanied with a declaration or affidavit of the artist or proprietor, that it is really a new model, and is his property. With respect to the stamps or marks on castings, taken from those models, the plan now adopted under the Act of Parliament is to stamp the name of the proprietor and the date in every such casting previously to publication for sale; but this mode is extremely inconvenient, and it would be a great disfigurement for small castings of figures, or otherwise, to have so large a stamp as would be required on them. It would, I think, answer the purpose better if to every drawing deposited a number were attached at the office; and that the manufacturer should be required to stamp his article with that number, and a letter which should stand for the name of the town in which it was registered, as A might be London; B, Manchester; C, Birmingham, and so on.

607. A kind of index, in fact?—Exactly; and by using the letters of the alphabet in the Roman, Italian and English characters, and those doubled by taking the capital and small letters, we should have 124 towns, many more than would be required for registration in the kingdom. In order to facilitate the understanding of these marks, it would be essential to the public that a key to the letters, that is, a list of towns and their distinguishing characters, should be exhibited in some public part of every office of registration. By that arrangement it would be easy to ascertain whether the models were really registered or not, which would be necessary to prevent persons from stamping their works without taking the trouble to register them, and from passing off copies of old models as new and original ones.

608. Do you know whether such a mode of registration exists with respect to any original designs upon the continent?—I have understood that such a mode of registration exists in France, by depositing drawings of models, but I believe the other part of the plan I have stated is new.

609. The numbering and the alphabetical key to the register is your own idea?

—I

—It is ; the intention of that is merely to do away with the disfigurement of small castings by so large a stamp as would be required for a name and date.

610. Do you not think there would be a great difficulty in protecting the copy-right of models in cases not of an exact copy, but of so near an imitation that one might sell as well as the other ; for instance, a figure of Apollo, by altering the posture in the slightest degree, or putting a different drapery upon it?—I think a provision ought to be made to meet that.

611. With regard to designs in jewellery, does the observation you made as to the additional costliness of articles of silver extend also to jewellery?—It does.

612. Then in England our designs in jewellery are as good at least as the French designs?—They are superior.

613. Is that in consequence of the better price paid to the artist by the manufacturer?—I am not prepared to say that generally, for the manufacturer is frequently his own designer.

614. Then to what do you attribute the superiority of the English in designs of jewellery?—To the superior encouragement afforded in England to the manufacture of expensive articles in gold jewellery.

615. Does it apply as much to the design as to the execution of the articles?—It applies equally to both.

616. Then both the design and execution are superior in England?—Yes, in articles of gold jewellery, but in imitative jewellery they excel us, for there is greater encouragement in France for the inferior classes of ornaments than there is for the real.

617. In the inferior classes of French jewellery, are the designs better than in the inferior classes of English jewellery?—They are.

618. Therefore in this instance, as in the case of silver before mentioned, the arts extend lower down in society in France, and meet a lower class of consumers than they do in England?—Yes ; the propriety of the distinction that I draw between the qualities of the real and imitative jewellery of the two countries may be inferred from the circumstance, that immense quantities of gilt jewellery are annually imported from France, and but little or none in gold.

Lunæ, 10^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. Charles Harriott Smith, called in ; and Examined.

619. WHAT is your profession?—Sculptor of architectural ornaments.

620. Have you been long conversant with that branch of art?—I have been in it all my lifetime, and my father was in the same line.

621. When you say sculptor of ornamental architecture, you mean the interior decoration of houses?—More particularly the exterior in stone, and the interior in marble.

622. Describe it as accurately as you can?—Particularly such work as that about the exterior of the new National Gallery, on which I am now occupied ; it is that particular department which I principally profess.

623. Do you mean the outside columns?—The capitals and other ornaments.

624. Architectural sculpture?—Yes.

625. Then in regard to the interior of houses, what do you do?—In a similar way ; only that is generally in marble.

626. Cornices of rooms?—No, my business is more decidedly in stone and marble ; small monuments for churches, ornamented chimney-pieces, &c.

627. Do you find difficulty in procuring useful assistants in your part of the profession?—No.

628. Statuary forms part of your business in churches?—Not figures or imagery, but monuments and ornaments connected with them.

629. Do you find any difficulty in procuring useful assistants?—No great difficulty, (of course there is a choice) provided I can afford to give them a fair remuneration.

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630. What are the ordinary wages of a clever person necessary for your assistance?—According to their abilities, about 2*l.* or 3*l.* per week.

631. You design yourself?—Yes, but I work a great deal under the direction of architects from their designs.

632. Are there any schools or studios where students can obtain instruction, or practise ornamental drawing?—No national schools; a few private academies.

633. The work of the operative is purely mechanical?—To a great extent.

634. But would it be desirable that they should be instructed?—Certainly.

635. It depends very much on dexterity of hand?—A great deal decidedly does.

636. How far do you think instruction is necessary to such artizans?—I have always found those who can draw, if ever so little, are more useful and have the preference. I was going to mention a case in point that recently occurred to me; I sent my foreman into Yorkshire with work; on his arrival he found difficulties arose which he had not, nor had I anticipated, and by letter to me, illustrated by his sketches, he explained all that I could wish for. No one but a man conversant with drawings could have done that; similar circumstances are likely to occur to any man in business.

637. And such men obtain in consequence higher wages?—Yes.

638. You think it very desirable they should obtain the means of instruction?—I think so.

639. What schools or studios are there for mechanics to obtain that instruction and practice in ornamental drawing?—There are a number of private seminaries for drawing and modelling ornaments, and such as is established at the Mechanics' Institute.

640. Are those schools tolerably furnished with the means of instruction for that particular object?—No, very insufficiently.

641. How is the Mechanics' Institute furnished?—I am not so well acquainted with it as to say if it is sufficiently.

642. Do you think it desirable, to give it a more national character, that there should be instruction in those branches of the arts?—Certainly.

643. Do you concur in the opinion of the other witnesses that public exhibitions would be very important auxiliaries?—I have always considered them the best plan that could readily be put in practice for diffusing taste; I have found often among workmen a desire of going to those exhibitions.

644. Among the workmen you employ do you trace any improvement?—Yes.

645. To what do you attribute that?—To good practice and emulation among themselves.

646. Do you include in that the opportunity of seeing works of art?—Yes, the opportunity of seeing works of art, and the opportunity of practising upon works that are likely to improve them.

647. Does the public demand for architectural ornaments increase?—I think it does, especially in my department.

648. Do you think you observe an improved taste in the public, as well as an improved capability on the part of the operative?—Yes, I think so.

649. In what branch of architectural ornaments are we most deficient in exactness?—We are most deficient in the true spirit of the Gothic or old English style of carving; but what is strictly called architectural ornaments are more particularly a mechanical process, such as Corinthian and other capitals, friezes of regular proportional parts, &c.; but where trophies, draperies and those sorts of things occur they become more decidedly connected with the fine arts.

650. Are the workmen less skilful in that branch than the mere execution of the mechanical part, such as the capitals of Corinthian columns?—Certainly, it approaches nearer to a work of fine art, and hence becomes more difficult to execute.

651. You find the want, in those instances you have mentioned, the effect of want of instruction?—Yes, certainly.

652. Do wages increase pretty much in the proportion in which the operative is removed from mechanical labour towards the production of art?—Decidedly, those branches that are purely mechanical and depend much on accuracy of measurement, such as the execution of Corinthian capitals, are done by ingenious

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ingenious common workmen, if I may so term them ; when they are employed on work nearly approaching to fine art, which requires more study and mental comprehension, of course the men have better practice, and if they succeed they demand higher wages, and are entitled to it.

653. Are the habits of the workmen in your branch of the art improved of late years, do you think?—Materially, decidedly.

654-5. To what do you attribute that?—I think much may be attributed to the change that has taken place of late years, by dividing those workmen who are fond of malt and spirituous liquors, from those who attend the coffee-houses and coffee-shops ; the establishment of those shops seems to have separated the two classes, which has, in my establishment the effect, that the men who attend the coffee-shops seem to consider themselves belonging to a more respected class of society, and will not associate with those who go to public-houses.

656. Have you observed among workmen further removed from the mechanical departments, a greater disposition to read than those engaged in inferior work?—Decidedly.

657. Do you think the cheap penny publications have had any effect on their habits, and have been in any way instrumental in improving their minds?—I do think so ; most of my men take them in.

658. Do not you think, that simply in consequence of the improved habits of artizans in your branch of art, it is desirable to give them further means of improvement, since their tendency is to a greater degree of refinement, and that they deserve encouragement by instruction, and opening public places of resort, where they will be made familiar with works of art?—Decidedly ; I have heard them express a wish to that effect.

659. Both for instruction and the opportunity of inspection of works of art in the national Museum?—Yes.

660. Do you think if they were freely opened they would frequent them?—I think they would, and it would have a beneficial effect.

661. You think more would frequent them?—Yes.

662. Have you heard stated by your own workmen any impediments in the way of seeing works of art?—I have frequently heard them complain of that ; and that the museums and exhibitions are not opened after their working hours, and that they have no opportunity of going to them, without not only having to pay for admission, but to lose their time, and of course it thus costs them much more than it does persons in easier circumstances.

663. Then do not you think it is of very great importance that those collections of works of art, whose influence upon the labouring population you think would be so beneficial, should be accessible to them at times when they could be visited without any great pecuniary sacrifice on their part?—I think it would be desirable ; I have always considered that the best means of serving the industrious classes, is to increase their means of serving themselves.

664. Have you ever had occasion or opportunity of considering the state of the French nation as to ornamental designs?—I have visited most of the museums in France.

665. Do you think the French superior or inferior?—I do not think them superior in designing. The French are more aware of the importance of employing artists to design for their manufactures than the English are.

666. You do not consider them superior?—No.

667. May not that be attributed to the greater opulence of England, that there is a greater demand in England for architectural ornament?—No ; I think that is not the case. What I have observed as to the comparative merits of the same description of works in the two countries, is this ; I think ornaments are as well designed in England as in any country, but the French workmen, collectively, are better educated in art than the English workmen ; consequently the French artist has a greater facility of getting his designs well executed than the English artist. The French people, as a body, seem not to be so satisfied with inferior performances as the English are.

668. You think there is more taste disseminated in that nation?—Yes.

669. Do you attribute this dissatisfaction with inferior art to any cause, to the education of the manufacturing people?—I think it is owing to the manufacturers themselves not being so well informed in those matters in this country as in France.

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670. Do you think the proprietors or conductors of manufactories in general sufficiently educated in the arts?—Whatever deficiency of taste is displayed in our manufactures, arises not so much from want of taste in artists to design and in our workmen to execute, as it does from want of study and education in the arts among proprietors and conductors of establishments wherein classical design and execution forms an important feature. I am also of opinion, that the public, as a body, are not yet sufficiently educated in the arts to discriminate between pure classical elegance and meretricious finery. I am alluding to the public as a body in this country; and the dealers' study is not so much to improve the taste of the public, as to discover what goods will sell most readily, and produce them the largest profit.

671. But the taste of the public must infallibly operate upon the seller?—Yes, decidedly.

672. A taste more refined would of course create a production more elevated?—Yes.

673. Therefore you think it not only essential to educate the manufacturing artist, but to a certain extent to educate the public?—Yes; I think the one will come with the other.

674. You would probably consider open exhibitions would be an excellent means of educating the public too?—Yes.

675. Do not you think the style of ecclesiastical architecture and the constant presence of beautifully ornamented churches have had a great effect in forming taste in the Catholic countries of Europe?—It would appear so decidedly.

676. Can you mention any particular instance of our manufacturers giving employment to artists?—Coade & Sealey, the artificial stone manufacturers, formerly employed some of our most eminent sculptors; among others, the elder Bacon, and Rossi; Rundle & Bridge, the silversmiths, used to employ Flaxman, Stothard, Theed and Baily, all of whom were eminent in the arts, to design and model for them. Wedgewood used to employ artists of eminence also. At the time they employed these artists they were doing an amazing portion of business. From what cause I do not say, but most of those establishments have changed their system of employing artists of eminence, and they have since employed inferior artists, of course at a much less expense. Whether that is the cause or not, I cannot undertake to say, but their business has certainly fallen off very much; they have now comparatively little or no business of any kind wherein the highest class of artists had been engaged, and the plan appeared to produce the most beneficial results to the proprietors.

677. Are works of art sufficiently protected by copyright, or would you suggest any improvement in the law on that subject, or the application of the law?—They are not sufficiently protected, especially those departments of art which are more immediately connected with our manufactures; I mean that which I profess. There is a constant piracy going on, and in my own practice I may allude to it more particularly. It is impossible to protect myself sufficiently from it. Any original drawings or models, whenever I am out of the way, are liable, by workmen or others, to be pirated, and I have no remedy beyond that of discharging an otherwise valuable workman.

678. Are you protected by any law at present?—Not that I am aware of.

679. You do not of course come under that law referred to at the last examination?—It never has been tried in court; I doubt if it might not come under that head, if it were tried; the copyright of the sculptor; the 38th and 54th of George the Third is understood in general not to include ornamental works of architecture.

680. Does the term "invention in sculpture" occur in the Act?—It does; and if a case were to be tried, it would very likely take in all classes of sculpture; but the chance of recovering is too doubtful and expensive.

681. It never has been tried?—I believe not.

682. You have not turned your mind sufficiently to the registration of inventions?—No, I think some plan of that sort is wanted, but I have not turned my mind to it.

George Foggo, Esq. Historical Painter, called in; and Examined.

George Foggo, Esq.

683. HAVE you turned your attention to the application of art to bronze and silver?—I have been repeatedly employed to design for them.

684. What

684. What is the state of that manufacture now in England?—Exceedingly depressed. *George Foggo, Esq.*

685. Can you tell us why?—Principally, I should suppose, in consequence of the want of copyright, on which account the French have very greatly surpassed us. 10 August 1835.

686. What advantage have the French in the protection of copyright?—In England at the present moment the uncertainty of recovering in cases of a piracy, and the great expense attending a lawsuit, make it almost impossible for any but men of great capital to undertake such works at all. When they are undertaken, as the sale is exceedingly limited, those articles are almost universally converted into silver. In France, in consequence of the cheaper law and the greater facility of recovery, a much greater proportion of works of that nature are cast in bronze. So doubtful is the recovery and so great the expense attending it, that where otherwise 50 guineas would be expended on a design, not more than 5*l.* would now be ventured by the silversmith. As, for instance, in one case where the amount to be expended on a piece of plate was 800*l.*, I received 8 guineas for the design. In other cases, where the finished work would amount to 200 or 300 guineas, the utmost the silversmith could spend upon the design has been less than 5*l.* If the copyright could enable the undertaker of such works to spread them to the amount of 20 or 30 he could then afford ten times more on the design, employing none but the best artists, and rewarding them liberally.

687. The reason he does not extend the design to the number of 20 or 30 is because the design is pirated?—Exactly so.

688. What superior protection has the French artist?—I ascribe it to two points, the better definition of the law, and the cheapness of that law.

689. What is the duration of its protection in point of time in France?—I do not know.

690. You know the fact that he is better protected?—Yes.

691. Have you any further information to give the Committee as to the law of copyright in France, and how it is made available to the protection of works of art?—I still think that the main advantage of the copyright in France depends on the circumstance of the cheap law. I was lately in court in a case where the sale of spurious works was most clearly proved. The expenses, I was informed, amounted to 100*l.* and the award for the sale of five different and distinct prints was 15*l.* From what I recollect of such cases in Paris, I should say that the expense would have been under 15*l.*, and the award might have been 100*l.* It is therefore in France worth while (particularly when we consider the certainty of recovery) for a man of talent to claim his protection. It would not be so in London; bronze and silver are the same kind of manufacture, I should say: in most instances bronze is first cast for the sake of the silver plate; that was the case with the celebrated Achilles' shield, by Flaxman. The original shield in bronze, most elaborately and beautifully finished, could not have been sold for much less, if any thing less, than the silver-gilt. But the taste is so much in favour of the more costly metal, that no one would give 3,000 guineas for the bronze, when they could get the silver-gilt for 4,000 guineas, although the value of the silver be not above 250*l.*

692. Was not the article more valuable in one than the other?—I should say decidedly the bronze was most valuable, and I apprehend the taste of the public in that respect is deficient, inasmuch as gold and silver, having what I should term a positive colour, are less applicable to the works of art than bronze, and still more particularly marble.

693. But there is this distinction between silver and bronze, that bronze is more a work of casting?—In fine works it is afterwards wrought up with great nicety by the chiseller; in the above case Mr. Pitts, a very celebrated artist, was employed for that purpose.

694 *a.* Have you turned your attention to the mode of protecting inventions and designs in bronze?—I have.

694 *b.* Would you briefly mention such results of your observation and experience as you think worth describing?—I think, if it were worth the while of a man of talent to claim his protection, it would be best carried out, according to our habits, by special juries. Under the present system this is much too expensive.

695. Would you not propose that the jury to whom it was referred should determine, first, whether the person should have protection, and afterwards
o.80. determine

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determine the length of the protection?—I was only supposing a special jury in the case of a trial.

696 *a*. What did you mean by a special jury ; did you mean a jury of artists?—I would rather say a board of persons conversant with art, but subject like our juries to a challenge.

696 *b*. Something like a *cour de prud' hommes*, or a board of competent arbitration?—I think so, but doubt whether it would be right for them all to be artists. I also think that the period of the duration of copyright should be in proportion to the talent displayed and the importance of the object. Some cases might not deserve three months' protection, others would require 50 years. Some things deserve also to be better protected than others, in consequence of the great facility of copying them. All works that can be cast in plaster particularly require protection ; for that which has cost the labour of months or years and vast expense, may be re-produced by the plagiarist in a few hours. Such circumstances prevent the application of first-rate talent to any such productions.

697. You make the measure of protection depend on the talent of the artist?—In a great measure.

698. Should you not also consider that it would be for the interest of the public, for instance in a very beautiful work, that such a board or special jury as you have mentioned should have the power of proposing, on the part of the public, to the artist, that his design should be bought up?—I should have no objection to that, but I have a very strong objection to the consideration of the interest of the public being paramount. The circumstance of the Americans giving to their citizens an exclusive privilege of copyright, takes away all energy and exertion from those citizens. It has become scarcely worth while for an American to produce a work of talent, when the bookseller can get them from abroad for the price of a single copy.

699. Can you assign any other reason for the French superiority in designs in bronzes ; do you think they are superior in the designs in silver?—I am of opinion the French are superior to us in the accuracy of execution of their work, but not equal in fancy and imagination ; I have myself been employed to design for a work that has been sent over to France to be executed, and the execution was exceedingly correct.

700. You think the French understand the rules of drawing better than we do ; their taste and their knowledge are more correct?—I should speak rather in favour of their execution and knowledge than their taste ; for works in metal we still prefer that of the early period of Louis XIV. as more free and effective.

701. Was there some regard to cost when those things were sent to be executed?—I believe it was matter of consideration, but I must say that the execution was exceedingly correct.

702. Superior to what it would be in England?—By the same class of operatives : you might get three persons in this country to do better ; but on the average you would find 10 in Paris to one in London.

703. To what do you attribute the superiority of the French in correctness of drawing?—To the various schools of design established in every principal town, but more particularly in Paris.

704. As to the schools in Paris, they are much superior to others?—The schools in Paris are so various, that I do not think that any but a resident in Paris can fully understand the difference ; they consist of the Royal Academy and the government school of drawing ; of private schools under an eminent artist, and of subscription academies, with no other than mutual instruction. Having resided 17 years in that capital, and studied in one of their best schools and at the Royal Academy for eight or nine years, I am decidedly of opinion that private schools, under the most eminent masters, are greatly superior to any public establishments. The private schools are the original system of the instruction in France, as they were in Italy during its greatness.

705. Are you speaking of the schools of the higher branches of art, or merely for the instruction of artizans?—These schools are generally intended for the higher branches of art ; but persons who do not evince talent of a high order, naturally fall into the employment of manufacturers.

706. But are there not schools especially for the instruction of manufacturers, of artizans intended to be employed by the manufacturers of France?—There is one

707. Is there only one in all France?—One for Paris; each department has something like a school of that kind; I am afraid it will be found they produce very little of that which may really be called talent.

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708. Then in fact the French have no superior system of instruction to ourselves?—There is a national course of instruction very superior to the usual means in England; I mean those private schools.

709. This is national instruction and private schools?—It bears the most national character of any.

710. Explain it?—Every man of talent, as an artist in France, is supposed to owe much of his reputation to the pupils he produces; his object is to produce men of superior abilities, but the school gets popular and the system is so well understood, that the number of students becomes very great, and from their superiority they are, when interest does not interfere, appointed teachers in the government schools, and give a general tone to the talent of the country as far as circumstances admit.

711. Then the government schools, you say, are of no use?—They are very inferior to the others in utility.

712. How can those be called national schools if they are only private establishments?—They are not government schools, but they have the spirit of the country in them much more than the government schools, for the government schools are founded on one system, and, with one or two exceptions, all follow the same course; they do not fall into the wants of the times and the people so much as the private establishments.

713. How do you make out that those private establishments are national schools; if they are private establishments, they can hardly be called national schools?—I hope I have not made use of the term so as to bring it under the common English expression of national schools; I do not mean that they are in name national schools, but they are the schools that give a national character to the French artists; which character is materially checked by the control of Government administration.

714. Then there is no use in national schools in France?—In France Government interference in positive instruction is injurious.

715. Where is the encouragement given to art in France?—It is principally from the liberality of exhibitions, and most particularly of the libraries and the museums. The opportunities of study in the libraries and museums are far superior to any thing in this country. I may mention in proof thereof that the works of Flaxman, of Mr. Hope, and the publications on Etruscan vases of Sir William Hamilton were shut up in private collections in England, and produced little effect on the public taste; but being placed in the libraries in Paris and other towns, where not only artists but the public had free access, the knowledge and taste of Flaxman and Hope became there generally appreciated, instead of being, as in England, confined to a few. A fine example of their museums was that of the French monuments, where, in appropriate halls, samples of French statuary of seven successive centuries, afforded an excellent opportunity of studying the taste and the history of the nation. That of mechanical machines is also of great utility.

716. Then would you advise that there should be no instruction given to the manufacturing artist to that person who is to furnish designs for manufacturers, whether in tissues or metals, further than opening exhibitions in our towns generally?—Museums, I apprehend, must be the permanent and all-important sources of taste. Public lectures on the great principles of design and taste may be advantageously added thereto; and from the necessity of the case, another country being so greatly in advance of us in those branches, schools for the instruction of mere outline, and still more of the rules of perspective, would produce very great and beneficial effects.

717. Then you do think so much may be taught in schools, as regards what may be termed the positive and true in art, perspective, anatomy and those things, which, not concerning taste and imagination, are founded on unchangeable principles?—I certainly do think that much advantage would be derived from instruction in the proper simple rules, without shackling the taste; but it appears to me that good taste is so essential to the interests of the community, that museums should be provided at the national expense; but practical skill being an advantage of a more individual nature, ought rather to be paid for (moderately) by the individual.

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718. Is the public taste highest in England or France?—The general taste is decidedly highest in France.

719. You have also mentioned you consider superior taste and imagination more frequent in England?—I do.

720-1. How do you account for the distinction?—I think the arrangements of Louis the Fourteenth and Colbert have placed such fetters on imagination that the utmost that instruction can do in France is to inculcate fixed principles and precision of execution.

722-3. Was there not a very material change under Napoleon; did he not throw open the public taste more than what you have stated?—In the fourth year of the republic, under the Convention, schools of various kinds were instituted. Exhibitions and prizes were also decreed on a liberal scale, but they were ultimately counteracted by the re-establishment of the Academy, similar to Louis the Fourteenth's, and the occasional injudicious interference of the emperor. There has been no alteration in the academy of arts from 1800 till the present moment, except the exclusion of foreigners from the prizes, and a few minor bye-laws.

724. Do not you conceive that the fixed principles and correctness of execution are all that can be properly conveyed of instruction to an artist?—They are all that can be wished for when competition is encouraged.

725. And without free competition art is stifled, therefore it is essential?—Yes, absolutely essential. With regard to the departmental schools, if the appointments of professors were popular they might do a deal of good; but when I have seen an old man of 62 or 63 appointed to one of those schools, not for the good of his pupils, but to save him from starving, I cannot expect much good therefrom; when I have known in the principal school for the mechanics of Paris, a man of the highest talent, M. Peyron, after 25 or 30 years' exertions in the under professorship, superseded in his claim to the higher professorship by a friend of the minister, I find a total want of that principle, which free competition and proper elections would have carried out.

726. The reason you think superior taste and imagination more in England, is on account of the restriction in France?—Yes, being under the minister of the interior, all follow one system and routine. In England, competition is created by commerce, which frequently brings a man from the humbler branches of manufacture to the highest stage of art, such as Martin, Muss, Bone, Bacon and Banks.

727. In fact the French attempt to teach that which is probably not within the strict limits of teaching, and interfere a great deal too much?—A great deal too much.

728. But still you admit the propriety of teaching the positive, the undeniable, fixed and positive rules of art, such, for instance, as perspective, anatomy, proportion and perhaps botany, and those things which connect arts with manufactures, in which the principles are undeniable?—I think it almost as necessary for a people to possess a knowledge of those points as to know how to write; I consider it a second way of reading all the beauties and merits of nature.

729. State the deficiencies both in England and France which exist?—First, the deficiency of correctness of perspective, even where correctness of outline is otherwise generally attained; perspective is often little understood in other countries, but is particularly neglected in England. Secondly, a very imperfect knowledge of the history of the arts and of commerce, their effects on each other and on the state of nations, and thence false theories.

730. What is the relative influence of the taste of Paris and London?—That the taste of Paris spreads all over France almost like lightning, while that of London is very much counteracted by the different habits and influences of our commercial towns; for this very reason, museums exactly similar might be established in France without any material injury; but museums in England would be best under the direction of a general board, but modified by the management of men capable of applying them to local purposes. If the town of Liverpool had a museum, it certainly would not, if left to the management of a local board, be similar to a museum in Birmingham or Sheffield, and it would be right that they should not be similar. A knowledge of mineralogy might be exceedingly useful in one town, and perfectly useless in another. Objects of general utility, of general taste, such as fine representations of the most beautiful pieces of sculpture; objects of taste, such as vases and ornamental designs in general, might

might be exceedingly useful in them all, but each would superadd what was of local interest, in proportion to its connexion with different countries, and the manufactures on which it depended.

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731. Would you combine any thing like a central system with a local system, particularly adapted to the character of the place, where the different institutions were established?—I think it most important that a local administration should be under a general control, or the control of a general board, in order to prevent local interests from holding too great an influence in the elections, and contracted views in the management; for I am greatly mistaken, if under a well-controlled representative system, the arts are not capable of disseminating knowledge in fifty ways that have never yet been attempted, and I am also strongly impressed with the notion that they should tend to a general improvement of the morals of the people as well as of their intellect. I have no doubt that under a proper general board with local management they would be highly capable of both.

Some of our manufactures far excel others in the merit of the designs, and this is usually in proportion to the difficulty of copying them, as the injury of a deficient copyright is therein less felt. I should instance, particularly, the japan manufacture, where the designs are more exquisite than anything produced abroad.

732. Do you attribute the excellence of design to the difficulty of copying?—Partly to that, inasmuch as it is an impediment to the plagiarist, and consequently a protection to the original designer.

733. You give the japan manufacture as an instance of that?—In consequence of the difficulty of the manual operation itself, the thing is better protected, and I ascribe it partly to the system of encouragement and competition established in the manufactures themselves; the works in japan are, however, conspicuously defective in perspective.

734. Do you mention this as an instance of the necessity of giving greater correctness of design to our manufacturing artists?—To show that of all the branches that ought to be taught, that of perspective is one of the first, inasmuch as it is not readily to be obtained.

735. Are there persons now employed in forming designs in japan as a business?—No, not mere designs; each manufacturer has his own designers and painters.

736. Is designing now a trade by which certain individuals get their livelihood, that is, to furnish patterns to the manufacturers of designs in paint?—I believe not, at least in Birmingham; what there may be in London I am not acquainted with.

737. You consider there is a deficiency in the production of designs from the circumstance of sufficient encouragement not being given to the instruction of persons in designing?—I consider in that particular line the designs are very superior, but there are inaccuracies from want of instruction.

738. Have you ever had an opportunity of comparing the japan of this country with the French?—At some interval of time and distance I examined them repeatedly, but not lately; there are no French ones that can at all compare with ours.

739. Which have the superiority?—Ours as far as possible; the French would shun the competition, though many individuals in France are anxious to introduce our japan articles into France at present.

740. Do you consider the japan better, or is it for the sake of the design?—I consider we have the advantage in both ways; we are not equal in execution to the Asiatics, but superior in design.

741. Have you had an opportunity of knowing the mechanics' institutions?—I have.

742. Would you consider the mechanics institutions the best medium through which to establish this mode of instruction, with a better code of laws, if their political feelings would permit?—Political and religious discussions are generally excluded by the laws of mechanics' institutes; but there is a strong aversion in the leading institutions to the Government having any thing to do with them.

743. Our friendly societies are regulated by an Act of Parliament; if some Act of Parliament regulated the mechanics' institutions, giving them correspondence with one in London, and an interchange of models and designs,

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would that be a very good course?—I am afraid sufficient attention has not been paid to the history of our benefit societies. I have not a doubt if those societies had existed without the late poor laws in England, they would have been so alike, so perfect in their management, and so generally in use, that you could at once apply any thing by their means.

744. These mechanics' institutions would be so far more beneficial than any school of design, that they would convey to pupils knowledge in chemistry or mechanics or design, according to their natural genius; would that be better than restricting a school to one pursuit?—They would do exceedingly well if you could manage the election of the professors; but in that case a member of an institution is more likely to be elected than one not a member; it is therefore local talent which gets the influence, which is not so good as a person confirmed by the approbation of a general board.

745. The professors of those institutions might be subjected to the decision of a board in London, might they not?—If the institutions would agree to that, much good might be effected.

746. The advantage mechanics' institutions would derive from the parent institution is, they would collect a variety of models, which they cannot now obtain?—Certainly.

747. Therefore in this country where you have three or four branches of trade carried on, in Manchester, and in some places almost every branch of trade, you would not confine it to a school of design only, but make it one branch of what would be a drawing class; those who have a taste for chemistry would be good preparers for the materials of printing, and so you would make it useful?—Yes. Another way might also be easily accomplished, by placing museums under the direction of men capable of communicating instruction.

Samuel Wiley, called in; and Examined.

Samuel Wiley.

748. WHAT firm do you belong to?—Jennings & Betteridge, of Birmingham.

749. Do you pursue the japanning trade?—Yes.

750. Have there been great improvements in that trade of late years?—Yes.

751. To what do you attribute it?—To the energies of Jennings & Betteridge; being men of taste, and stimulating their apprentices and teaching them the art of drawing; they have taken great pains.

752. You attribute the extension of their manufacture to that instruction?—Yes.

753. Do you think further instruction is requisite?—I do; I think it is essential to form part of the education; the art of drawing, whether they are to be japanners or any other art or trade, it is, I think, a great assistant.

754. In what particular branches of execution do you think they are deficient now?—In perspective.

755. In any other besides?—Generally in outline.

756. Do you know whether the workmen themselves, if they could obtain public instruction, would feel it a benefit to their manufacturers and themselves?—I believe they would prize it much.

757. Are the habits of such men now such as would induce you to suppose they would more highly value this instruction than many years ago?—I think they would.

758. Their habits are improved?—Yes.

759. Have you had an opportunity of seeing that, so as to say if the exhibition of the works of art would be of use?—I think it would.

760. They would attend?—Yes.

761. And take an interest in them?—Yes.

762. Have you heard them express an opinion of that kind?—Yes, frequently; our men have inserted works of art in the Birmingham Exhibition and other places.

763. Some of your artizans have contributed to exhibitions?—Yes.

764. Are there any other deficiencies which you would wish to notice in the present works of the japanners in which they want instruction?—No, I think that embraces all that is essential.

765. Can you make any other suggestion which would increase your trade and encourage artists?—By improving the public taste; the public taste is bad; I could

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I could sell them the worst things, the most unmeaning, in preference to the most splendid designs and the best executions.

766. To what do you attribute this defect in the public taste, and how would you remedy it?—I do not know by any other means than by the rising youth being taught the art of drawing and perspective.

767. Do you mean the rising youth in our manufacturing towns?—Yes.

768. Those who devote themselves to manufacturers?—Yes; and public exhibitions would lead the public to view for themselves, and they would begin to form a taste in those things.

769. Is this the result of your observations in Birmingham?—I could frequently sell bad articles, bad in execution and design, for the same money as I could sell the best.

770. You think that the means you suggest would increase the public taste?—I do not know what else would; it would excite them to a spirit of inquiry.

771. Has the public taste improved?—I think it has.

772. And you think, as better things are submitted to them, the public taste will be improved?—Yes; it will gradually supersede those awkward unmeaning designs which they have generally been accommodated with.

773. Do you imitate the Chinese patterns?—No.

774. Do they imitate ours?—No, they adhere to but one style of work exclusively, and that most beautiful in point of execution, but unmeaning as it regards design and perspective; in fact, the designs are very bad.

775. Is there any information you wish to give respecting the Chinese?—The materials they use I consider one great means of their goods looking so much better than ours; the material they use. Their material after it is laid on, whether it is gold or gold powder, is never varnished, and there is a degree of brilliancy and richness that never appears after it is varnished; we are obliged to varnish ours to preserve its colours, in doing which we lose a great part of its brilliancy. Some years ago we procured gold powder from China, and could make it appear of the same appearance as that from Canton, and we found it very valuable indeed for the purpose of imitating the Indian cabinets and the various articles we have to copy or to repair; but there is a different appearance, as different as possibly can be, between the Indian gold and gold powder, and that of British manufacture; and the material they use for laying on the gold is different; we are informed it is a gum extracted from trees, and when the parts are laid on they are the very same as though you cut small gold wires and laid them in, there is that prominence.

776. It is more in relief?—Yes.

777. There is no impediment in procuring gold powder?—There is no trade in it; we only got it from one person.

778. You could get it by sending to China?—It was accidentally we met with a party who had been an Indian merchant.

779. Is it so dear?—No, we found it much cheaper than ours; Mr. Jennings was about making a journey to Canton to procure some himself.

780. Is it generally used, that gold powder?—No, we cannot procure it.

781. The Chinese prohibit the exportation of it from China, do they not?—I believe so.

782. Or is the importation prohibited here?—I do not know; we have applied to various merchants for it; whether it is an article that never comes under their observation we do not know.

783. Have you had it analysed?—No.

784. Could you not try the quality of it by taking some off a piece of workmanship in their trade?—No; we have endeavoured to procure more.

785. Did you not analyse it then?—No.

786. You are not aware whether the difference arose from a combination of gold with other metals?—I think it is prepared by a chemical process, and I think also that it is from the compound that it is better; very likely the metal with which they mix their gold is of a finer quality than ours.

787. The Chinese have a great advantage in their gums?—Yes.

788. Has the japan trade very much extended of late years?—It has.

789. Have our exports of japan articles increased?—Generally gums, except to France, and there we send the best we make.

790. Do you send much to the United States?—It is generally very common.

791. To

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791. To what countries have they increased lately?—Principally for home consumption.

792. Do you pay the persons who paint the articles by the piece generally?—Yes, and some of them, the best of them, by the week.

793. How much do they earn by the week?—We pay from 15s. to two guineas; in some few exceptions we pay from three to four guineas and a half; one we pay four guineas and a half; the only one.

794. Are persons in your trade employed exclusively in drawing patterns?—No, some excel more in designing than others, the working men; every workman designs his own pattern.

795. Is a good designer well encouraged?—He is the most valuable man.

796. By the manufacturer?—Yes, he is the most valuable man he has.

797. Is there any want of talent among designers, provided it were sufficiently developed?—There is a want not of talent but of facilities; good things to copy.

798. State why you think the French prefer our articles?—They are much better.

799. It is the quality of the material, not the workmanship?—Both material and workmanship are better.

800. And the design too?—Yes.

801. Your designs are superior?—Yes, superior to the French in the japan trade, in characters and the beauty, and every thing.

802. You state we are defective in outline and perspective; have the French the same defects?—They do not seem to raise the japan trade to an art; they appear merely to daub it over and call it japan; there is neither design nor beauty of execution.

803. Is it necessary for a person who designs, to be acquainted with the manufacturing branch of the business?—Yes, it is indispensable.

804. Would it not be necessary the artist should be instructed on the spot?—No, I think not.

805. If it be necessary to combine the designing and manufacturing, it would be necessary to have a school to teach them on the spot, would it not?—No, we generally come at 12 or 14 years of age; if they have previously been taught drawing with perspective, it is a sort of tuition in the other branches; drawing and perspective are essential for them to be taught this afterwards.

806. You teach them first of all drawing and designing, and then manufacturing?—Yes.

807. You think the first branch may be learned in London or elsewhere, and the rest in Birmingham?—Yes.

Veneris, 14th die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

M. Claude Guillothe, called in; and Examined.

M. C. Guillothe.

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808. YOU are a maker of jacquard looms?—I am a maker of jacquard looms, and of all sorts of looms for silk manufacture, and of French bar looms, by Premaillerre, upon which (the bar looms) from ten to thirty ribands at a time may be manufactured, and the whole of the machinery conducted by a young man. Of those, I manufactured 150, at several times, and for several parties; and they were the very first ever introduced to this country, and for which machinery I took out a patent.

809. Do you make them for cotton?—No, I make none.

810. Does not jacquard machinery adapt itself to all sorts of tissue?—Yes, I made three years ago the most complicated machines ever produced in England, with 4,600 threads, at a cost of 50*l.*, and before it was put in order and set to use, it cost 100*l.*; it was for weaving napkins and table-cloths, which was all worked by one man. I also made many of the jacquard machines, with 1,600 to 1,700 threads, for smaller table linen. Of late, I am making jacquard machines by hundreds,

dreds, for all parts of England, where it had not been introduced before. For Yorkshire, I am particularly engaged at present making them for merinos and damasks, and the same for Bolton and Manchester; I have agents in Manchester, and Bolton district; and I have been engaged in making them at Coventry for riband.

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811. Can you give the Committee any information as to the number of jacquard machines in operation in this country?—From 7,000 to 8,000 jacquard looms.

812. Has there been of late any great augmentation of the demand?—There has been an extraordinary increase; for the silk manufacture, I received in London orders for 6, 8, 10, at a time; in Yorkshire, I receive orders for from 60 to 80 at a time; and for worsted manufactures, the demand is also considerable. The demand commenced about 11 years ago, and has become much more active of late in Yorkshire; and yet, I was four years ago in Yorkshire, at Halifax, Huddersfield, and the surrounding country, with an interpreter, taking with me half a dozen, and there was no individual willing to purchase one; and after my return, I received an order for one machine, in order to make an experiment; it succeeded, and the consequence was, an order from the same individual, a Mr. Gill, to manufacture more than a 100 such machines, and there was a demand at any price from every body. These were to replace the old mechanism, which was employed in producing small patterns; those are principally used for waistcoats.

813. Does the demand increase?—The demand could not continue so great as it was; it was very great. There is still a demand, but principally for merinos and damasks. In Scotland I have an agent, but I do not do much, the price of the cards for the manufacture of Scotch shawls being too high. The difficulty of applying these cards to shawl-making is, that for the production of the beautiful pattern, 5,000 or 6,000 are required, which makes it too expensive a machinery. At Norwich, a good many were sold one or two years ago, but they are expensive, and it has prevented its being much applied to the silk manufacture. In Scotland, they use a draw-boy instead of a jacquard to make the figure, to draw the threads that produce the figure on the cloth; in Scotland and Norwich, the number of cards which are necessary for the production of a figure make the employment of jacquard machines much more expensive.

814. What are the average wages they obtain in the manufacture of your machines in London?—Sometimes I employ foreign workmen, but they leave me when they can better their condition; and a good workman, such as I can employ, will get thirty shillings a week.

815. Is the price greater in England or in France?—I think the price is cheaper here than it is in France, and I account for it thus: Because I carry on the whole of the manufacture in my own workshops; while in France the production of a jacquard machine is divided among the workshops of several persons.

816. Is there the same competition in England as in France?—There are only two principal makers here, but the competition between those two is so great that the prices are kept low.

817. Some have failed who make them?—Many inexperienced persons have made attempts, but have not been able to compete with those who had more experience, and they have failed in producing the article as cheaply as we. I employ about from thirty-eight to forty workmen, all in London.

818. Is your trade confined to manufacturing machines, or do you give instruction as to the pattern and reading and stamping the cards?—I have a clerk who undertakes this latter department, and in my own house I give instruction on the subject.

819. Will you explain what takes place in the adaptation of the design to the loom?—First, the design or pattern to be made on the cloth is drawn on paper and produced for approbation; it exhibits on paper what it is intended to be on the cloth; as the threads are very minute, they are then as it were extended on another paper, the rule-paper, of a larger size, which shows the pattern as it were magnified, so as to place so many threads to the inch, perhaps 20, so that every square represents a thread. This is what the French call *mise en carte*, and in English put upon rule-paper. The next process the rule-paper undergoes is, to be read in, which transfers the pattern from the rule-paper, and prepares it fully for the stamping of the cards. The rest of the process is mechanical, consisting of punching holes in the cards, according to the number required, and applying the card to the machine. In this mechanical operation I have seen 200 boys employed in weaving the richest figures in the loom. To so simple a principle is the process of weaving now

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reduced, that even boys of 16 are set to weave the figures of so complicated a nature, as formerly would have required men of 20 or 30 years' experience.

820. In this process what is the difference between the French and English manufacture?—In some departments the manufacture is superior in England; in others in France. Plain silks, if manufactured with the same materials, the production will be equal in England as in France; figured silks are equal, as respects the mere manufacture; and there are two points of inferiority, the designing and the *mise en carte*, put in rule-paper.

821. Have you observed any particular reasons for inferiority in England?—One cause which has much struck me is, the very costly price of cards. In the woollen manufacture the cards which have been used for woollen goods have, as I have observed, been returned to the Excise. A return of duty has been obtained. I think that if the same thing were done with the jacquard cards, it would have a tendency to diminish the price. Though generally speaking the price is about equal in the two countries; yet in the reading the designs there is this enormous difference; the average price in France is three francs, or half-a-crown sterling; in England, the price was a long time 15s.; it came down to 10s., and I now charge 8s. per hundred. I attribute that to two causes, the presence of silk-manufacturers, which has created a greater competition and a greater necessity for activity.

822. This activity commenced in 1823?—Yes; but since 1826 the activity and competition were very greatly increased. The consequence of this competition has been also the introduction of a great many French dyers to settle here. The French designer understands the *mise en carte* (putting on rule-paper) better than the English designer; and the French *metteur en carte*, understands design better than the English *metteur en carte*. The great reason that occasions this great difference between the *metteurs en cartes* and designers of England and France is, that the designers themselves are obliged to put it on the rule-paper, and previous to that go through every branch of the business, (including the weaving), and this is undoubtedly the cause that they are more perfect.

823. Do they design better in France than here?—I do not mean to say that; but there is a much greater number of designers of the same capabilities in France than here. In consequence of the encouragement the French designers receive, they are as well more numerous as more talented in their science, in common; although there are individuals in England equally as clever, and with a profound knowledge of their art.

824. Is the designer and the *metteur en carte* the same person?—The artist who draws the designs at Lyons is the artist generally employed to transfer it to the lined paper. This person, whom I consider the *metteur en carte*, is only employed in that; he is inferior here. In Lyons, in a great number of instances, there is never a design drawn at all; but the first production of the design is on the lined paper. The *metteur en carte* is himself an artist. It is in the connexion between the arts and the manufactures that we are inferior. In France a manufacturer employs from three to four artists, and in England one artist supplies eight to ten manufacturers.

825. What is the difference in the wages of an English and a French artist employed in painting the patterns on the ruled paper?—I have long endeavoured to obtain such an artist from France, and I think if I could obtain such a one as I desire, it would answer my purpose. An indifferent artist of this sort may be obtained for 50l. a year, but there are men whose services are worth from 400l. a year, or even a share of the manufacture. The sale of the fancy trade entirely depends upon the taste and abilities of the designer. In France there are often only one or two artists who are paid, and largely paid, who get from 180l. to 200l. a year, but there are several who give their services for the instruction they receive. The *metteur en carte* ought to be well instructed in designing. He ought to be also well acquainted with manufactures in theory and in principle. They are so at Lyons, but they are not so in this country.

826. When was the jacquard loom first adopted at Lyons?—After the Revolution. Before the invention of the jacquard machine, eight or ten years were required to make a good workman; afterwards six months were sufficient. For 10 years after the discovery, the machinery remained with very little influence, but designers increased with the introduction of the machine.

827. Was the secret of the jacquard machine long kept in Lyons?—It was kept, and it was not kept; the machine was not originally of great value.

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828. At what time did it come into activity at Lyons?—From 1808 to 1810 the machine was brought into activity, but at that period it was very imperfect. In 1814 it was much improved, and in 1815 it was fairly established.

829. Did not the French manufactures materially improve by the jacquard loom, and gain great advantage by it before other nations?—When France possessed the monopoly of the jacquard machine it gave her great advantage in other countries; but since it has been introduced into many other countries; France has only by great exertions produced better and cheaper than they.

830. Is there a school of design at Lyons?—Yes.

831. In consequence of the discovery of the jacquard, have there been any changes in the school of design at Lyons?—The young artists have since the discovery particularly turned their attention to the *mise en carte*. There has been every augmentation of such young artists; indeed there were no such artists before; for it was found requisite to set up jacquard machines in the school of design. This lasted two or three years only, as they now obtain the required knowledge of the loom out of the school. The discovery of the jacquard loom infinitely multiplied the number of young artists, who devoted themselves to the *mise en carte*. The great advantage of jacquard machinery is this, that it enables that to be done in a few weeks, which before occupied months; and that the change of a pattern formerly was a long, laborious and costly affair, and now it is a very simple one, and may be done in a few minutes after the completion of the reading and the stamping of the cards.

832. What do you consider the best means of instruction for the purposes to which you have been referring?—In France, in ordinary cases, our artists receive six months' instruction in the theory of the manufacture before they are called into the field of practice, after they have been instructed in the school of design at Lyons; or artists, during their instruction, must pass two hours a day to understand the theory of the application of the design relative to the machine.

833. Are there not instructors in Lyons who give private lessons to artists, particularly with respect to the *mise en carte*?—There are private instructors who give those lessons in the school of design at Lyons; they also give instructions in the *mis en carte*, making their talent practical.

834. How many jacquard machines are there in this country?—From 7,000 to 8,000.

835. Are the English in the habit of copying the French designs?—The English copy the good French, and the French copy the good English.

836. What are the best English designs?—The best are those in cotton goods.

837. Can the designers for the cotton trade in England design equally well for the jacquard machine?—They do not understand the *mis en carte*.

838. Where do the English obtain such knowledge, enabling them to make good patterns in cotton?—The English designers, who make these good designs in cotton, are instructed at Manchester, and elsewhere, but the number is not great; for the drawing of silks, Mr. Adams and Mr. Perrin are good, and there are four or five inferior.

839. You sometimes make good copies from English patterns for the Spital-fields looms?—Yes, many from the English printed muslins, but it requires taste and knowledge to arrange them.

840. The French manufacturer can come with patterns every year to England, bringing with him patterns on the material; not only designs on paper, but on the material; whilst the English manufacturer only brings it on the paper?—Yes; the cause of that is, the French manufacturer employs weavers who are solely engaged in the production of patterns, and as the pattern on the tissue cloth shows more distinctly the effect than the drawing on paper, it gives them an advantage in the market.

841. Do you know any one who collects English patterns, takes them to the continent, and brings the continental patterns to England?—There are individuals who are engaged, and who collect at Paris the patterns in vogue there, which they bring and dispose of in England, and they also carry to the continent such patterns as they can collect here for the purpose of sale. These only serve as mere ideas; in the execution of the working drawings the French improve upon us.

842. If there were a school of design established in London, what do you think would be its influence on English manufactures?—My opinion is, its effects in

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three years would be so to equalize the manufactures of the two countries, so that the country in which they were produced would not be recognizable.

843. Is the jacquard machinery applied to other raw materials besides silk?—It is applicable to every thing which is figured or flowered, every thing that can be woven. The jacquard is applicable to every species of tissue to which a loom can be applied, even to straw hats, horse-hair and wire, and every other species of web.

844. What are the principal difficulties in the way of improvement in the silk manufacture?—The first is the high duty on paper. The high price of paper has this injurious effect, that the manufacturer is very unwilling to change his patterns. There is a difference between the cost in France and England; it is as one to four.

845. Is the English card here inferior to the French?—The English is superior, but that makes little difference, because it is never worn out, a new pattern being always introduced before the cards are worn. The two disadvantages I consider are these, the higher price of the cards, and the inferiority of the *metteur en carte*.

846. Do you attribute the difference to the Excise duty on paper in England?—Much of that difference I attribute to those causes. Much of the difference I attribute to the Excise duties; but I consider the great impediment the inferiority of the English artist in the *mise en carte*.

847. Have you an opportunity of knowing whether the English manufacturers recognize their inferiority, and would be willing to do what depended on them for its removal?—I have had frequent opportunities of conversing with them on the subject, and I think, when they see the difference it produces in the work, they would do so after some time.

848. What is the difference as to the dyeing, if your attention has been called to that subject?—I think, in a great many cases, where there is an apparently greater beauty in the French dyes, they are much less permanent than those of England, and I have seen many examples where, after a few weeks' wearing, the French colours have wholly faded.

Gentlemen,

HAVING answered thus to the best of my knowledge your questions, I take the liberty of making the following few remarks about designing and *mise en carte*; for as this is the very head part of all that belongs to the weaving department, and at the same time is the very least cultivated in this country, it is before any thing else the most worthy of your attention and consideration. For as long as this part of the manufactory is not highly improved, and proper schools for design and *mise en carte* erected, and children, who already have acquired the practical and theoretical part of weaving, are engaged and trained up in this art, France will always have to boast over England of the honour of sending more fancy patterns, and finer and more beautiful workmanship, and, in fact, brought to the highest perfection. But, on the contrary, if it should meet with your Honourable Committee's approbation, and get the least encouragement to bring it into fulfilment, and to get such schools erected in some quarter of Spitalfields, or its arrondissement, there is no doubt whatever in a very short time the English manufactures will soon rival, if not altogether equal, the French manufacture, and thus throw off the shame of seeing foreign manufacture surpass the English in quality and superior workmanship.

Your very humble Servant,

Claude Guillothe.

Luna, 17^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. John Henning, called in; and Examined.

Mr. John Henning.

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849. HAVE you been in the habit of executing works in relief for a considerable time?—Yes.

850. You executed the frieze on the entrance over the gate-way at Hyde Park Corner, and the frieze on the Athenæum?—Yes, in conjunction with my son John, who had contracted with Mr. Burton to do that work in 1827, which was followed by the frieze of the Athenæum, which was a selection from the sculptures of the Parthenon. On both friezes the design was drawn upon the stone and cut without the usual process of pointing. These were our first works of the kind in stone. Previously I had been engaged principally in drawing and modelling, and our first work

work in intaglio was the sculptures of the Parthenon, which was begun in 1816, *Mr. John Henning.* and finished in 1822.

851. Have you ever had occasion to consider the subject of copyright?—Yes, I have, but I have only to tell the Committee of the difficulties which we modellers and sculptors experience; I do not feel that I dare presume to propose a remedy, though I may notice the evils which I have suffered.

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852. State them as clearly as you can?—I have brought a specimen of the frieze of the Parthenon engraved on slate in intaglio; I have also brought a cast of this intaglio in plaster, and another, broken, in the way in which it appears now in the Museum; the intaglio is the matrix from which these casts have been taken; previous to engraving the intaglios, careful drawings were made from the mutilated marbles, and the deficiencies were made good to see the effect, and then they were transferred to the slate in the opposite direction, that they might be right when cast.

853. You were going to state the difficulties which these specimens were to elucidate?—Yes, as soon as the casts are issued, whoever lays their hands on them may, with very little trouble, take moulds in sulphur, wax or plaster, and multiply them to any number.

854. You consider that the law does not afford you protection?—There is no protection, as I understand, but in an action at law. The thing appeared so unmerciful to me, to lay hold of a poor man to raise an action against him, that I never could think of doing that. It struck me that if there was anything like a committee of art in London that could be appealed to, to identify where a spoliation or theft of this kind had taken place, it might be much cheaper than law.

855. A species of arbitration committee?—Yes, for any gentleman who knew anything about it, could detect those thefts readily.

856. Have you ever thought of the subject of registering such works?—I always have understood by the law, that if you put your name and date it was sufficient, but I think such property as much my own as my clothing, and no one has any more right to appropriate it, than to claim my personal labour without remuneration. The originals exist in the Museum, open to all who may desire to make studies from them, without condition, but compliance with the economical arrangements of that institution. This would be fair and honourable strife, who could do best; but what hand or heart can contend with the covetous and unjust, who, by the cunning labour of a few days can contrive to rob me of years of life, and scatter over the whole land the deteriorated casts of my works, much to my prejudice as an artist?

857. All you want is a cheap tribunal?—That is the very thing wanted.

858. Have you suffered from your own works being infringed upon?—Yes, very much indeed.

859. Can you give any remarkable instance?—I had, within the last six months; a man, without giving me his address, wrote to me twice, and put me to the trouble of writing to him; at last I got a third letter, giving particular orders to make them ready. I took it to be some gentleman; at last I found after I had packed them up by a given day, I found he had gone to a person who was in the habit of furnishing people with them, and he never came near me. Nothing would do in that case but an action at law, therefore I preferred rather putting up with the loss.

860. You submitted silently to the inconvenience rather than encounter another?—I cannot blame anybody for that but myself.

861. Then he pirated your works in this case?—No, I could not call this piracy, but rather resetting, for he went to the pirate who served him with my stolen goods; but many have pirated them, and continue to do so.

862. You felt you could only have recourse to an action at law?—I never understood that I had any other recourse than that.

863. Why had you not?—Because of the expense, and I could not think in my heart of prosecuting a person, probably without a shirt, who perhaps did it from poverty; I could not proceed against him.

864. You are a self-taught artist?—I do not know what to answer to this question; however I have not had any thing like what might be called regular instruction in art. In art, as in every profession, the master, in many cases, can only be considered as the finger-post which points the road the pupil must go on to the place; the pilgrim, creeping or running, must exert himself to the end of his journey, otherwise he will never arrive there.

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865. Do you think instruction in the arts generally, in a national point of view, is advisable for persons acquainted with the manufactures of this country?—I think, in the present state of society, as there are so many means for individuals to be instructed, that I do not see that the interference of the Government would do much good. The one great good that an academy or school with a good museum would be, to give facility to study to the willing, who are often prevented from advancing in their pursuits by the difficulty of access to proper models. I would propose a voluntary subscription museum, conducted by a committee of the subscribers, in places where these were to be found, furnished with models of every description, particularly all mechanism of every department of manufactures, every kind of fabric of cloth, plain and ornamented, or coloured, and if possible the mechanism by which it has been done. A museum of this kind, with proper regulations, under the care of a person or persons qualified to make it useful, under the control of a committee, would be of much use in promoting skill in art and science in design, whether it were the highest branch of art or the more common, where the artizan plans to combine beautiful forms with various colours in fabrics of cloth; in short, in every profession it would be of use that the operator should be able to draw any thing which may occur in his profession; the surgeon, by drawing and modelling, would acquire a more correct notion of the position of the localities of the veins, arteries, &c., of the human body, and so with every art. Drawing and modelling give great power of description. I think society ought not to trouble the Government with things which it can so easily do itself; and done in this way, I think that it would have the best effect; while it would be a proper stimulus for the improvement of talent, it might bring to light the more rare and superior minds, and lead to the existence of a general true taste in the decorative arts. The carpenter would study what related to architecture; the geometrical construction of roofs, centers for bridge-building, &c.; the cabinet-maker would be engaged also in straight-line drawing, construction and the ornamental parts of his art.

866. The question referred to art rather than manufacture?—Every man who follows any profession should have something of drawing relating to his profession; and a workman, such as a jeweller, ought to be a draftsman, for he in fact does not work by the square and the compass, but by the eye; therefore he should be taught drawing.

867. You think the principles of drawing should be united in some way with elementary education?—Yes, with every profession, and the weaver as much as any; most of the weavers of my native place, Paisley, used to draw their own patterns, and many of them could do their own machinery. The drawings in many cases done by themselves were transferred to the cloth by what they called “reading it on the holly brod,” which seems to me to correspond with the *mis en carte* of the French. At that time (40 years ago) many could mount their own webs; now from the division of labour this has become a separate business.

868. How did you obtain the original casts from the Elgin marble, from which you made these smaller casts?—When I arrived in London in 1811, through the introduction of Mr. Murray, brother of the Lord Advocate, I was introduced to Lord Elgin, who gave me permission to draw from the marbles. He told me it was requisite for a member of the Academy to give a recommendation. His Lordship entered my lodgings one morning with a gentleman of the Academy, who after examining some of my drawings, medallions, busts, &c. spoke in very complimentary language of them. Lord Elgin said that I was desirous of being allowed to draw from the marbles; the gentleman answered in great earnestness, “To allow Mr. Henning to draw from the marbles would be like sending a boy to the university before he had learned his letters;” a few minutes after, they left me a little surprised. However, within a quarter of an hour his Lordship returned, and told me that I might begin to draw whenever I thought proper. Such was the origin of my studies from the Greek marbles. They were not in the British Museum then, but in a temporary building at Burlington House, Piccadilly. He gave me permission to draw, with this proviso, that I was not to make any publication without his permission, which I very willingly assented to. They were afterwards moved to the Museum, and I got permission of the Museum to continue my drawings there.

869. From whom?—The officer of the Museum, Sir Henry Ellis; he was then Mr. Ellis.

870. Did you at that time take any moulds?—No; for I still felt that with regard to Lord Elgin, I had no liberty to make any publication without his permission. Then, on their being introduced at the Museum, I asked my friend, Mr.

Horner,

Horner, who was then living, if he thought the Museum would allow me to publish them. He said he thought there would be no difficulty. I wrote to Sir Henry Ellis, who said there would be no trouble from the Museum. I proceeded with my drawing, and afterwards several gentlemen asked me to make small pieces in ivory; and that is a cast of one I have brought.—[*The Witness refers to a specimen on the table in white enamel glass.*]—I found in working on a round surface the sculpture in ivory, that every time I touched it the tool left a mark, and then I tried to make it smooth, I found, on account of its smallness, it was like labour in vain. I then thought that I could produce a better work by intaglio engraving; for by working hollow I found that I could introduce the veins and other minute work in intaglio, which must have taken immense labour upon the ivory.

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871. From whom did you receive encouragement to proceed with this work?—I was doing some modelling for the Duke of Devonshire, and the late Princess Charlotte, Marquis of Lansdowne, Earl Rosslyn, &c. &c.; they had seen my drawings, and some expressed a wish to have some pieces of the frieze of the Parthenon in ivory, from seeing my drawings, which were done eight inches high, being one-fifth linear measure of the originals; the intaglios are one-twentieth of the originals.

872. How did they become cast and sold cheaply to the public in this shape?—I cut them under this impression, that I could do them better on the slate. I first published the frieze of the west end of the temple, the entire composition of which is horses and cavaliers, some dismounted.

873. In casts?—In the sculptures of the west frieze we have but one piece of marble, No. 47; it is the first piece from the salient angle of the north-west corner; it was taken out of its case in my presence, and although I protested against it in very good humour, it was laid upon the ground under a window which admitted a considerable quantity of water upon it, for two winters; it now exhibits marks of the ravages of our climate on marble.

874. Of this size?—Yes, my reductions are the 20th part of the size of the original.

875. Who were the principal buyers of the casts?—The Duke of Devonshire, the Marquis of Lansdowne, the Duke of York and George the Fourth, with other nobles, gentlemen and ladies.

876. Have you found the sale for them extend through other classes of society?—No, not general.

877. Do you consider that you would have had a great number more purchasers for those articles if the law had protected you as fully as it ought to do in your original design?—I have no doubt at all about that.

878. Do you believe the public demand for those articles is almost unlimited, if the people had free scope for them, by giving the artizans the opportunity of seeing beautiful specimens of art, and protecting the artist when, by his original invention, he has discovered any way of promulgating it?—No doubt of it; I made no secret of it, I would not find fault if he copied; but it is another thing to take my labour.

879. Your labour in this instance consisted in filling up the defects which had been created in the frieze of the Parthenon, and re-forming them on that scale?—Yes.

880. And this, like many other inventions, has been pirated, and you have not been protected from the expense of bringing an action at law, which the statute gives you, and also from the want of a tribunal of ready access?—That is precisely the case.

881. Have you had experience in taking casts from larger statues in wax?—They could be taken of any size; but I have not had experience in larger ones.

882. As to the comparative expense of wax and plaster, considering the injury that may be done to the marble by taking frequent casts in plaster, have you any thing to state?—I apprehend that plaster is more proper than wax for that purpose.

883. Have you never known the surface of the marble injured?—That must be by a person who has no knowledge of the thing, if they injured it.

884. Have you heard complaints of artists, that the fine mellow colour which is given to the marble, was liable to be injured by taking casts in plaster?—No, it will be cleaner; the plaster is a very cleansing thing, it takes off every kind of dust, and a good deal of dirtiness it will remove.

885. Would not the taking casts in plaster frequently tend to slightly alter the colour

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colour of the marble?—I dare say it might, but if done by one who really understood what he was doing, I would not fear any danger.

886. Would that be the case if casts were taken in wax?—I apprehend that it would be impossible to take a good cast in wax from marble.

887. Would it be impossible to take a good one from the smaller bronzes, for instance?—If it is a mould in separate pieces, it is almost impossible you can make portions of a mould in wax; but to make a mould of an entire head or figure, I think it is impossible to make a good thing of it in wax.

888. Do you apply that remark to small works of art?—Small or large; if you use the wax for taking a mould from the round, it is generally done by pressure (unless it be bas relief); with wax you could not make it good.

889. But considering always the great importance of giving the most extensive circulation to the finer works of art, do you not think it desirable that some experiment should be made, as to the possibility of taking casts in wax, with a view to the prevention of injury to the marble?—Certainly.

890. And that the circulation of works of art of the first class would tend generally to improve the taste of the people?—I have no doubt of that.

891. You would think it advisable to engage every means by casts of giving every facility to try different materials (provided they did not injure the statue), in order to circulate the knowledge of the beauty of the original?—Certainly; but I apprehend we have nothing to compare with the plaster of Paris. I would just say as to arts in general, that it would be well if we were to adopt the plan I did with the Athenæum and the façade of Hyde Park Corner, I mean cutting it on the stone at once. We generally take a model and draw out by points that which is cut in stone. Now this shows the great advantage and the propriety of having the drawings in the first instance; every practical man, if he is inclined himself, should not only be able to draw things connected with his art, but if he cannot make his tools he ought to be able to direct them to be made.

892. Supposing the labouring stone-mason were instructed in the principles of drawing, one might suppose it would tend to encourage original works of art, and produce much more accurate copies of the finer ancient works of art?—No doubt; it would not at all injure those who choose to make gods and angels, or make their works for the drawing-rooms or cabinets. There are a certain sort of minds that follow their own track; if I had had the opportunity of a school, or rather museum, I would not have been an artist, but a mechanist or engineer; my pursuit in early life was geometry and mathematics, and their application to architecture, carpentry, mensuration, navigation, &c.

893. In your own case, have you had reason to regret the non-existence of such a school?—Yes.

894. What means were adopted to preserve the frieze of the Athenæum and Hyde Park Corner, from injury from the atmosphere of London?—It was waxed; I adopted it from a circumstance I met with 10, or 15 or 16 years ago; on my arrival in London, wherever I went, I was careful to examine the condition of stone buildings, the state of the wall of Somerset House towards the river attracted my attention; I saw something projecting from the stone, which on examining I found to be a shell, and I could not help reflecting that this could not have grown out of the stone, but the wasting of the stone must have exposed it, as the projections of the shell was at least half an inch. I concluded that Portland must be very liable to destruction, from the moisture to which it was exposed in this place; from this I was induced to notice, in some places, where the builder had not been careful to lay the stone according to what is called its bed, that it sometimes split with the lamina, and fell off in large portions when the lamina stood perpendicular. When I first went to see the façade of Hyde Park, I was surprised to find the cornice in some parts in a state of decay, although not three months from the chisel. I noticed something like crystals of common salt at a place where the stone seemed in rapid decay. I tasted the crystals alluded to, and they appeared to me the taste of common salt; thinking upon this, I thought it no longer any wonder that Portland stone should be so soon in a perishable state; on this account I suggested doing it with wax. It was also my intention to have suggested the propriety of doing the top of the gate with the wax, except where it was covered with metal, which I imagined might prevent the moisture from getting into the stone, and thus have a tendency to secure the durability of the building; but the fear that such an advice might have been reckoned fishing for a job, I had not hardihood to propose it. It will soon be seven years since the façade of Hyde Park and the Athenæum friezes have

have been finished; it would be curious to inspect them to find which has best succeeded, or if either in preserving the stone. *Mr. John Henning.*

895. Were you the author of the mode adopted for preserving the frieze alluded to?—I do not know; I do not know if any other person had done it, but the first experiment I made was on a piece of polished marble; I took wax and made a stripe across it with a hair pencil; I contrived to warm it until the marble absorbed the wax, and left none on the surface. Then I mixed wax with a little turpentine, and I found that it went in further, but I found the wax went one-sixteenth of an inch into the marble. I put it on the top of the house for one winter; I found in the spring the polish was all off the marble, except where the wax was; that convinced me it must be of some use; and just about the same time I was employed to do a medallion of my friend Dr. Adam Ferguson, to be placed on his monument. I asked if the family would allow me to do it with wax; it was a piece of very beautiful statuary marble. I did it in this way, and Lord Burghersh having called on me and looking at it, he asked where I had got such marble. I told his Lordship that I had saturated it with wax, under the impression that it would preserve it in the open air; I showed him the piece of marble on which I had made the experiment, and it arose from that circumstance.

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896. Does it give marble any unpleasant gloss or polish?—No; it makes it like the finest preserved old marble that ever was seen.

897. How do you apply the wax to the marble?—We warm the wax; we have the marble warm also, and I take off any thing that is upon the stone, and leave nothing but what is within the stone.

898. You warm the whole bust or statue?—Yes; and have my wax as warm as I can have it, and take the best means to get off the superfluous matter; I take it off with soft cloth, or with cotton.

899. You also dissolve it in turpentine?—Yes; but it goes in so far, the wax, by itself, that it is hardly worth while; I believe wax is almost indestructible in the open air.

900. Do you think it is better without turpentine?—The turpentine makes it thinner, and it goes further into the stone; but I think if it goes in a sixteenth of an inch, it would prevent the water getting into any stone.

901. If it were a large statue, would it answer to have the turpentine dissolved and put on the whole statue?—I would begin at the top of the head of the statue, and have the wax as warm as I could have it, and have heated irons, so that I could without touching the statue let it come down until it came to the bottom, and you must have it clean.

902. Is it fine white wax?—Yes; but I suppose other wax will do it very well for defending stone; the white makes the least change of colour.

903. What do you consider the great advantage of this application of wax to marble?—It was, as I conceived, that the water getting into the stone, froze and destroyed it.

904. You consider the great advantage of your discovery is the preservation of the material?—That was my impression; I do not know if it deserves the name of a discovery; for any thing that I know, 10,000 may have thought of and done it before me.

905. Is any other object attained by it?—Not that I know of; it takes away the glaring white of the marble, and gives a softened tone to the whole, much like the best preserved old marbles that I have seen.

906. Then your discovery is principally useful in preserving the surface from the external effect of the atmosphere?—From absorbing the moisture of the air.

907. How long does marble so coloured retain the effects?—I think from what I have seen of wax that it is more indestructible in the open air than any other material I know.

Mr. John Martin, called in; and Examined.

908. YOU are well known as the painter of many eminent works; in your early professional education, had you occasion to acquire a knowledge of those manufactures that depend somewhat on the arts?—Yes.

Mr. John Martin.

909. State what branch you became acquainted with?—That of coach-painting.

910. What information can you give us on this portion of the subject?—I fear very little; only with regard to art there is great deficiency in drawing and colouring, as we know by the works on coach panels, but there is capability of a great deal of improvement, with the assistance of schools, or rather museums.

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911. It would give, you think, a greater development to art?—Supposing at museums, such as the British Museum, there were professors capable of instructing; I mean for the study of the human figure, landscape painting, architecture, and every other useful branch.

912. Have you pursued any other branch of manufacture connected with the arts?—China-painting; when I first came to London it was just going out of fashion, for it depends on fashion when not sufficiently advanced by the assistance of art.

913. What do you think of the state of art in regard to china-painting?—It is very low indeed, in consequence of the deficient knowledge in drawing and the arts in general; I believe it has gone down considerably since Mr. Muss and Mr. Marsh (who was a very eminent flower-painter at that time) left it.

914. Do you suppose that instruction is required for the artist in china-painting?—Yes, a knowledge of drawing is decidedly necessary; it was their knowledge of drawing, &c. that made Mr. Muss and Mr. Marsh so superior to others; but owing to the decline of china-painting they were compelled to leave it; and it has since entirely gone to the ground.

915. When you speak of painting in china, do you include in that enamel-painting?—Painting on china is a sort of enamel-painting but that which is generally understood by enamel-painting is the style in which Mr. Bone and Mr. Muss attained such pre-eminence; that it is strange that so splendid and truly national a collection as Mr. Bone's "Eminent Characters of the Elizabethan Age," should not long ere this have been lodged in the British Museum or National Gallery.

916. Have you turned your attention to the difference or the relative state of china-painting in France and England?—I have seen some French painting on china, and upon the whole I think the finish is much higher.

917. Do they draw better?—Yes; the French are better draughtsmen, almost in every thing; I suppose they have a better opportunity of learning; besides it is patronized by Government.

918. You think for china-painting that instruction in correctness of design is very much wanted by our artists?—Yes.

919. For instance, you mean in anatomy, perspective and proportion?—Yes, every branch of the art might be obtained in a museum where every one is permitted to go; but there are no professors in the British Museum, and the students can only learn by seeing others draw on the spot from things which are worth drawing; the Elgin marbles for instance.

920. Do you not think it desirable that an artist should possess a knowledge of anatomy?—Certainly, for the drawing of the human figure or animals.

921. Might it not be desirable to give them opportunities of understanding *ab initio*, beginning with the skeleton, and going on to the whole proportion?—Yes.

922. And the study of the muscles?—Yes, and proportion, which has never been attended to.

923. Would a young man learn all these, according to this division of labour in the art, merely by a museum?—I think so, by proper masters.

924. You would have masters?—Yes; masters are necessary to give the proper direction to the pursuits of the student; but one master might teach two or three branches of the art, as follows: one master should teach anatomy and proportion; another, architecture, isometrical perspective and perspective; a third, landscape and nature in general; indeed professors might be appointed to teach every branch of art, science and literature; as in the British Museum every thing requisite is on the spot, and few alterations in the establishment would be needed. The National Gallery, and the National Gallery of Practical Science, might become branches of the British Museum. The grand object of a student should be to divide his time so as not to lose any, and not to give too much study to one pursuit or branch of the art. I firmly believe that the arts are useful to every branch of manufacture in the land; there is hardly a branch one can name that is not useful, from the lowest to the highest state of society; even to our legislators, drawing is useful, for they are not capable of judging of a plan without a knowledge of it; and they are consequently compelled to apply to practical men, and sometimes to dull-headed practical men, who are likewise often unacquainted with drawing, to have their opinion on any new principle in plans that may be laid before them.

925. Have you any other observations to offer as to china-painting?—No more.

926. You conceive, that were the artists instructed better in the principles of drawing, by improving the beauty of their productions, you would extend their sale?

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—Yes, and it would not depend to much on fashion as it did when it was merely a passing thing except that it would pass into other countries, and the beauty of design and workmanship would be admired in foreign countries, and be valuable in the commerce of that article.

927. At present, in china-painting, do we invent designs, or simply copy old ones already existing?—When I commenced, I invented my own designs, but that was peculiar perhaps to me; Mr. Muss and Mr. Marsh used occasionally to design their own.

928. At present do we invent as much, or copy more?—It has fallen so low, that what is done is not worthy of being called invention; the French are beating us hollow.

929. Independently of extending the sale of works of art, you would think you would confer on them a permanently intellectual interest, were the artists well instructed?—Yes; when we understand drawing, we cannot bear to look at a thing ill drawn; it affects the feelings in an uncomfortable manner.

930. Do you not think that the Wedgwood ware, which is made from the cheapest and commonest materials, by being made of beautiful forms and being covered by beautiful designs, has attained a rank it otherwise could not have obtained?—Yes, certainly; they are beautiful works of art, and though of the commonest materials, we are delighted with the forms. Painting will only interfere with the beauty of the form when it is very excellent; it is a rule in composition never to put an ugly object before a graceful one.

931. You mean that genuine beauty becomes permanent, and independent of fashion?—Yes, accidental circumstances can never affect real beauty; I have seen beautiful pieces of china in form disfigured by bad painting; in consequence of that, I have my china generally without any painting, as I like the form undisturbed; and though the other cost more, I would rather have given the larger price for the plain china, than for that which was painted, unless, the painting was good.

932. Do you think china-painting might become an extensive means of developing designs?—Yes, it is perpetually before us; every day we see china; at all our meals the elegant and beautiful china is always before us; we are delighted with a piece of beautiful workmanship, and it might be rendered very cheap if there were a great number of clever draughtsmen as china-painters, but you could not find them now.

933. Few things come so constantly under the eye as china?—No, very few.

934. Can you give any information as to the state of glass-painting?—Yes, I was more occupied by glass-painting than any other branch before I became an artist.

935. Have the goodness to give the Committee such information as you have been induced to collect on the subject of glass-painting?—Glass-painting has fallen almost to the same level as china-painting; but it might be greatly superior now to what it was in ancient times. There is an ignorant opinion among people that the ancient art of glass-painting is completely lost; it is totally void of foundation, for we can carry it to a much higher pitch than the ancients, except in one particular colour, which is that of ruby, and we come very near to that. We can blend the colours and produce the effects of light and shadow, which they could not do, by harmonizing and mixing the colours in such a way, and fixing by proper enamelling and burning them, that they shall afterwards become just as permanent as those of the ancients, with the additional advantage of throwing in superior art.

936. Do you think that the glass-painting artist wants instruction in correctness of design as much as the china-painter?—Yes, more as it is a higher branch of art; but one of the greatest drawbacks of glass-painting, and the great cause of its being neglected, is this: it is so liable to be broken, that no person can venture to pay the artist sufficiently for his labour, on account of the thin and brittle material on which he is obliged to work.

937. You think there is a want of encouragement?—Yes, or else glass-painting must have surpassed all other branches of art in splendour, as it is capable of producing the most splendid and beautiful effects, far superior to oil-painting or water-colours, for by the transparency we have the means of bringing in real light, and have the full scale of nature as to light and as to shadow, as well as to the richness of colour, which we have not in oil-painting nor in water-colour.

938. When you were employed painting on glass, did you find the Excise laws present any great obstacle to the improvement?—Yes, that was the greatest obstacle. We intended to make experiments on plate glass; I did, and succeeded with it, but the expense of plate at that time, in consequence of the heavy duty, finally put an
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end to those experiments, as we could neither afford to purchase such expensive glass, nor to erect larger annealing kilns, for if not properly annealed, the glass is liable to fly. I believe I was the only person who made experiments on plate glass; they were supposed to be successful, only I could not afford to carry them on, for the reason before given. This is the principal cause of the fall of painting on glass, but if I could have made our experiments duty-free, I should have succeeded, for the plate glass is so thick that it would be safe from being broken by ordinary means, and it has besides another advantage, that plates can be obtained sufficiently large to obviate the necessity for those bars which interrupt the present works.

939. Are the artists who pursue glass-painting now well educated in drawing?—No, the want of that knowledge has helped its decline; Mr. Hedgland, the architect, Mr. Hoadly and Oldfield, are, I believe, the principal glass painters remaining.

940. At the present time you think the cause of the badness of execution is owing to the want of education in drawing?—Partly so; I should have painted some of my own subjects, as the effect produced on glass would be particularly adapted to them, if the experiments, &c. had been less expensive. I have always regretted the cost of the experiments, as works executed on plate glass on a very large scale would have been most magnificent in cathedrals or great public buildings; the knowledge and experience we had gained from our various experiments would have enabled us to produce grander works than have ever yet been seen in public buildings. I did not leave this branch of art without establishing a mode which has been and will remain in use as long as glass-painting is an art.

941. Why did you discontinue it?—I could not get a sufficient price for a highly finished work to pay for the hazard; I painted some very highly finished paintings which were purchased by Lord Ennismore, who was very fond of glass-painting, and I finished Mr. Charles Muss's works, when he died in 1824.

942. After you left glass-painting you became historical painter and engraver, and have executed your own designs?—Yes.

943. Is there any protection for copyright in those original compositions?—Not the least; for the expense is so great, that even if we gain our action we sustain great loss, and can only recover so much as we can prove have been sold; and it is no easy matter to prove more than the sale of one or two prints, although we may know a thousand have been sold; we are therefore ruined if we go to law. I have in my own person experienced great losses from the system, as the French copies of my works are brought over from France and sold in every part of the country. I was told yesterday that various shops in Windsor had got my works lithographed and selling at very low prices, to my complete ruin; and if I am not protected by some new law, I shall be compelled entirely to leave that branch of the profession by which I live; for my pictures are so extensive and cost me so much labour that I cannot subsist by painting, as very few can pay me 1,000*l.* or 2,000*l.*, and I cannot execute them for less.

944. What is the principal defect; this expensiveness of the law?—Yes, in a great measure; it costs so much money to carry the law into execution, and as it is not exactly clear, we are not sure after all that we shall not be beaten, though our proofs are ever so good. The person may come forward with false witnesses, and swear that he did not sell.

945. But you have obtained an injunction?—No, I cannot get an injunction; I applied for one to prevent a person from exhibiting a copy of my work in a sort of diorama of Belshazzar's Feast, in Oxford-street, and that person contested it with me. This diorama was a most infamous piece of painting, and the public were given to understand that I was the painter; this was ruining my reputation, and at the same time taking that from me which ought to be my own, my copyright. I ought to have the power of demanding so much money for permission, but this copy was made not only without my leave, but my name given as the painter. I endeavoured to stop the exhibition by an injunction, but was referred to a jury.

946. Is there any remedy that presents itself to your mind for protection?—Yes; I think I could be protected with regard to the law of copyright of engravings, &c. and take this opportunity of showing how incorrect is any opinion that may prevail as to the sufficiency of the present protection; for the plagiarist is not only safe from prosecution on account of the expense of such prosecution outweighing all the advantages that can be derived from a verdict; but as in my own case, he even comes into the field with a cheaper production, supported by all the effect of the advertisements, and other expensive means of publicity that my own performances had led me to adopt. He not only robs me of my ideas, but establishes a lucrative trade

trade on the effects of my pecuniary outlay ; wherefore I have always thought, and I still think, that the copyright should remain in the person of the designer, so long as he lives, and of his heirs so long as they possess the works, the same as any other property, unless, of course, there be a distinct written agreement to the contrary. That it should be so is obvious, but there is not in fact any real protection to copyright, owing to the uncertain state of the law on the subject. Supposing, for example, that in the case of pirated copies of my engravings, I do by chance obtain a verdict from a jury, I can only recover the amount of what I can prove the defendant to have actually sold, which is my sole compensation for the thousands that are known to have been sold, but which it would be impossible to prove by evidence, since open book accounts of such transactions are never kept. Or take another case, of a picture being copied for a dioramic or other exhibition ; suppose that on applying for the injunction, his Honour is not able to distinguish the difference between a picture of Belshazzar's Feast and a piece of lace, and leaves it for a jury to decide whether a diorama is to be considered a painting or a copy coming under the meaning of the Act ; all the satisfaction I obtain is heavy law expenses, with a certainty of an enormous increase if I hazard an action. The above cases are enough to prove that there is no efficient protection ; but there are many other ways of infringing a copyright, one of which is, that any unprincipled person may copy an early and most imperfect work, and publish it as if just executed, although the publication of such a puerile attempt would never have been sanctioned by the artist from regard to his own reputation. I will venture to suggest a method of protection ; a committee of gentlemen and artists might be appointed to sit at the museum about once in the fortnight or month ; say in the following towns, namely, for England, London, Bath, Liverpool, Birmingham, Hull and Newcastle-upon-Tyne ; for Scotland, Edinburgh and Glasgow ; and for Ireland, Dublin and Cork, for the purpose of receiving and registering impressions of original works, after which the copyright should be considered as fixed ; and all false copies found in any part of the United Kingdom, after the copyright has been fixed, should be seized. We should, likewise, have the power of seizing all foreign copies as smuggled goods, and treating the possessors accordingly. Thus no print should be protected unless deposited at the museum, or whatever other place or places might be appointed ; I think by that it would be put a stop to. I would have it at the British Museum, certainly ; it would be desirable also to have them in each manufacturing town.

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George Rennie, Esq. called in ; and Examined.

947. YOU have resided a long time abroad ?—I have been nearly eight years in Italy and different parts of the Continent. *George Rennie, Esq.*

948. You have had opportunities of observing the different description of manufactures in demand in Italy ?—I have ; indeed I may say my attention has been drawn to this subject during my residence abroad, by observing the different description of manufactures in demand in the several countries I visited, particularly in Italy, which not being to any extent a manufacturing country, I was led to observe, that except in the plainest description of goods the French and Germans supply all the manufactures consumed there.

949. You were also led to make these observations being an artist yourself ?—Yes.

950. Having devoted your attention for many years to sculpture in Rome, you naturally turned your attention to those portions of manufacture connected with art ?—I was there studying my art, and I have long regretted the deficiency in knowledge of design so visible in English manufactures.

951. What is the result of your observation in the different descriptions of manufacture in demand in Italy ?—I should say that the cheaper and plainer description of manufactures are most of them English, such as plain calicoes, the commoner description of printed cottons, cutlery and earthen ware ; but I have found the shawls, figured silks, printed muslins, porcelain, and in fact every description of fancy goods, either French or German ; though the conviction on the minds of the Italians is of superior durability and solidity in the material of the English article ; I may say I have no doubt that if the English manufactures were equal in design to the French they would be preferred.

952. Has there been any improvement in design in England ?—English manufactures have improved since the French were more freely introduced. I should say by imitation rather than by any invention.

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953. Do you feel disposed to assign any reason why the French excel us in the description of goods where a knowledge of art and design is necessary?—From the facilities afforded in France for educating artists to design for manufactures, I am not aware that such means of instruction exist in this country for artists who apply themselves to manufactures as in France.

954. Do the French understand the correctness of drawing better than the English do?—They are decidedly superior to us in correctness of drawing.

955. What in your opinion would be the best means of affording the English manufacturer the ability to compete with the French in these respects?—I should say general instruction, which may be comprehended under museums and schools of art.

956. What do you mean by museums, galleries open to the public?—Yes, collections of casts, ornaments, &c.

957. In fact, works of art applicable not only to fine art but to ornament of every description, applicable to pattern or design in the schools; would the instruction you give limit itself to that which is required in the arts, that is, correctness of perspective, anatomy, a knowledge of proportion, and those branches of the art connected with botany and with chemistry?—I consider some branches of the arts necessarily require instruction, particularly anatomy and perspective. I consider it also highly desirable that every other branch of art should be taught, particularly botanical drawing. Though as to schools, I think it requires great consideration how far the Government ought to assist, because though at present it appears from the state of the knowledge of design generally throughout England, that there is an absolute necessity for some encouragement; at the same time great caution is required that too much should not be done. The effect of what I allude to, would be to establish a sort of central or general mannerism by too much legislative interference.

958. You would limit instruction to that which may be said to be positive, exact, and true in art, without allowing it to overstep those bounds?—I would.

959. Would you think it desirable to have a species of central and normal school for teaching those persons who are to teach others in different parts of the country?—Yes; I think it very desirable that some central establishment should be formed, by which I may say a central impulse might be given, without the branches being too much affected by that central influence, so as to reduce the whole to the same manner. I should say it would be very desirable that there should be a central museum in London, and in the provincial towns that there should be branch museums, where every species of casts and models, or means by which design might be promoted, should be transmitted from London to the provinces, and *vice versa*.

960. You would have a sort of central dépôt, and you would choose London as the nucleus of your instruction, because there is a greater opportunity of specimens of every kind of manufacture being seen in London, and all sorts of discoveries are immediately known both from the country and abroad sooner than any other portion of the United Kingdom?—I think so; I might exemplify it by saying, that unless there were a central system, probably one museum might become possessed of something it was desirable every museum should have; but without some general organization this could not be effected. What I allude to is casts from statues, original ornaments, &c. that could be cast, in plaster, and transmitted from the central museum to all the provincial museums.

961-2. You would have copies of works of art generally diffused?—Yes, and sent into the provinces.

963. Have the people better means of instruction by open galleries abroad than in England?—They have certainly; in fact, I might mention that in London there is not a collection of casts accessible to an artist at all; though in the British museum there are a number of very fine marbles, there is no collection of casts from the finest statues throughout Europe to which an artist can have access. The Royal Academy have a few, but the room is so small and badly lighted, that except to their own students, it is generally inaccessible; there is no collection of casts from which an artist could improve himself, and which it is desirable and necessary to have. I have felt in my own profession very much the want of such means, whereas on the Continent such collections exist in every town of any consequence.

964. You think such museums or galleries might be formed without creating any great expense?—I do, at a moderate expense.

965. Would you think it desirable to give the public an interest in them by themselves

selves being owners to a certain extent; in the country towns, you would not make it merely a Government affair?—I think it is probable the corporations might be inclined to join the Government; I have no authority for saying so, excepting the case of Coventry, the mayor of which place informed me, that he had no doubt that the corporation would willingly assist.

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966. Have you observed any of the mechanics' institutions; what progress they are making?—Intimately I have not; but I am justified in saying thus far, that there is no institution in England to any extent for the application of the arts to manufactures; in Edinburgh a society has existed for many years.

967. Do you think it desirable that institutions of this kind were formed, or that those already formed were extended to connect them with museums?—I do.

968. Do you consider it would be of great advantage to the public, and increase the consumption of works of art, if galleries were thrown open and the public made familiar with such works?—I have no doubt of it.

969. Might not the casting of works of art in iron be made more extensive and useful than it is?—I am of opinion that statues or works of any kind in cast-iron might be advantageously employed for adorning public walks and public buildings.

970. You have seen the ironworks at Berlin?—I have seen casts from them; I never was at Berlin.

971. Might not a central institution be of use in exhibiting the most beautiful productions of manufacture from every part of the world?—I think it highly desirable to have exhibitions of the finest specimens of manufacture.

972. Might it not be useful in procuring from countries like China, and from Cashmere or Thibet, the product of those countries, and would it not be a great facility for doing so, being situated in London?—I think an exhibition or collection of the best specimens of manufacture from every part of the world would be highly desirable in this country.

973. Would you have any registry or dépôt of patterns in a central institution or in provincial ones?—I conceive it impossible to afford the protection necessary for inventions and designs by any other means than by a deposit of the pattern and a registration.

974. You think the inventor is not sufficiently protected under the existing law?—Certainly not.

975. What additional protection would you suggest as desirable; what should be the mode by which that additional protection for them could be most practicable and would be the most simply and effectually attained?—I conceive it might be had in this way; if there were a central board in London, where a manufacturer, on producing a design, could deposit a copy and register it, that there should be branch boards at Manchester, Birmingham and all the principal manufacturing towns; and when the invention was pirated, the manufacturer should apply to the central or provincial board, who should summon the parties pirating the invention before them; and it would be desirable that the board should have a magisterial power to receive evidence on it, and convict summarily. I think the tardiness and expense of the law is one of the great causes of the want of protection at present. It would not be necessary for an inventor in London to deposit his patterns in every provincial town; for if a case arose in which an invention originating in London was pirated in Manchester, on the information of that being given, they might send the original pattern, or copy of it, to Manchester, and the offender might be convicted there; or *vice versa*, if the Manchester invention is pirated in London, by having a central board, the pirate of the invention could be convicted here.

976. Might not the inventor deposit one specimen of his work in the local registry or with the local tribunal, and the other with the central?—Yes; supposing the invention at Manchester or Birmingham, it would be rather expensive and unnecessary to deposit copies at every board. In fact, in some cases of models, it would be so expensive as to preclude it, nor do I conceive it necessary.

977. But in the case of its being copied, to prevent its being copied in a place remote from the place where the inventor resides, would you think it fair to the public that there should be a central dépôt in which every person, before he took out the patent for a new invention, before he made public a new invention, should have an opportunity of ascertaining if any thing of the kind had been previously invented?—I think it almost impossible that two people should originate an invention so exactly alike as to require such information.

978. Then would there be use in a central board?—I conceive that London being the great mart of every production, an inventor in the country should register

George Rennie, Esq. at the central as well as at his provincial board, to give him more efficient protection, and I think it highly desirable that the Board should have magisterial power to convict summarily.

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979. Might not that power be equally used by the local Board?—Yes, I consider the local board should have the same power.

980. Would not a local registry have the effect of stimulating the inventive powers of those artists by the registry, being open; would it not serve as a dépôt, and have the effect of stimulating the inventive powers of other artists as well as the inventor?—That would, with other means of facilitating the instruction in design.

981. And raise the public taste?—I think the standard of public taste would very soon be raised, by opening a museum in every town. It is allowed that the public taste has improved greatly as regards manufactures, since the French patterns have been introduced. We may expect in the same way if museums were opened generally, the public taste would be improved, and it would give the artists the opportunity of instructing themselves.

982. Even the simple fact of there being an open gallery in which those specimens of invention of patterns were exhibited, would have the effect of diffusing the knowledge of new patterns, and of stimulating the inventive powers of the artists who saw them there, as well as those who attended in public galleries, would it not?—I conceive it would; an exhibition will always stimulate invention.

983. In fact, you think that encouragement without interference would produce very great effect in advancing knowledge in manufacturing towns?—When I alluded to non-interference, I think the danger of establishing schools is not that there is danger of giving assistance, but it is in establishing every school on exactly the same system, so as to destroy the individual character of the separate school, although I think it quite necessary there should be a central system to give encouragement without absolute control.

Mercurii, 19^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Crabb, called in; and Examined.

James Crabb.

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984. WHERE do you reside?—At No. 8, Shoe-lane, Fleet-street.

985. What are you?—I am chiefly engaged in the designing and the execution of fancy works, particularly with regard to the arrangement and decoration of rooms; for example, this design is my own [*producing a drawing*], and I can execute it as well upon the walls as upon a small scale.

986. You are a designer, then, for ornamenting rooms in various styles?—Yes.

987. Have you ever been induced to notice any difference between the English and French designs for papers of the best description?—We find the French papers are superior in design, both in the original idea and in the detail of the drawing; they appear to understand their subject very much better than we do in England.

988. Do you deal both in English and French papers?—Yes, we do.

989. The execution of the French papers shows that they are drawn by persons who receive a much better education in that art than anything we have in England?—In England we have no schools to obtain such instruction; the foliage of this [*producing a French paper, landscape and figures*] is very beautiful; the superior style in which the whole is executed shows that the designer must have carefully studied the aerial perspective of the colouring, as well as the general form and design; the spirit and truth of the animals surpass any thing we should accomplish for a similar purpose in England.

990. You have been induced to make these observations before you heard of this Committee?—Yes; I never heard of it till yesterday; all these specimens are prepared in our ordinary mode of business, [*producing several*].

991. Have you, as an English artist, ever been led to reflect on the propriety of having instructions given to those who, like yourself, are engaged in works of design connected with the decoration of houses?—I am continually finding the want of it.

992. You do not find the journeymen are sufficiently instructed to produce works such as the journeymen of France produce?—Decidedly. In the instance of

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of the French paper produced, the printing of it requires a certain degree of taste and knowledge in the actual application of the colours; and if we had the same blocks, I do not expect there would at present be found in the English journeymen sufficient intelligence to print or produce the whole design equal to this French specimen.

993. Explain what you have just said with regard not only to our inferiority of design, but our inability to transfer that design to the paper?—I think it want of information in the workmen. I apprehend that the workmen in France must have a certain degree of instruction given them with respect to the mixing and most judicious mode of applying their tints. In the designs for a French landscape paper, the aerial perspective is usually beautifully attended to in the printing, as well as correctness in the botanical features; and unless the journeyman had the subject familiar in his mind, he could not execute the work with the freedom with which it is evidently done; for instance, I expect that this colour, which here represents a cloud of dust, is put on in a body with a brush, and then softened and made to assume its present form with a sponge; this is the journeyman's own act, and he must have been instructed how to convey the idea, or he could not do it, especially in the distant foliage, where the same plan is pursued with beautiful effect.

994. Then you suggest two points; that the original designer for this class of paper is better than any English one, and that the inferior French workman is a better artist than the English one?—Decidedly; their taste has been cultivated and corrected.

995. This is printed by the common process of printing, is it not?—Yes.

996. By wooden blocks?—Yes; the block-cutters are not inferior to those in France; but I may say that if we had the very same blocks with which this set of paper is printed in France, we in England should not get so good and well-executed a paper.

997. You mean to say, that having the French blocks, you could not get it printed by English printers as well as this is done in France?—Yes.

998. Because in the paper printing also a certain portion of time is occupied by elementary education in France, which our workpeople do not receive?—Yes.

999. And that refers to the finishing, after it has gone through the process of block-printing?—No, this is in the process of printing; there is no superior or foreman in a manufactory who could possibly attend to all these little things, which nevertheless give the work the superiority it possesses; they must be done by the intelligent journeyman, assisted by the artist's general superintendence. In England, the landscape painter must be employed to supply such a design as this, and his time would be too costly to be employed in superintending the execution of it; we want a lower rank of ability, one that the manufacturer can afford to employ throughout his work. As regards English papers for ordinary rooms, there is a great variety of beautiful patterns published.

1000. Is the English taste for superior designs in paper much advanced lately?—Yes, I consider it has; there are finer patterns produced than formerly, especially flock papers; but we have yet as many inferior designs as good ones. I think the taste which has prevailed for some time, of colouring the walls of principal rooms a plain colour, is declining; the style of Louis XIV. and others of a rich character are being adopted.

1001. Now in the carving of the designs for picture frames and glasses, do you find the same deficiency among the English workmen that you have spoken of among the workmen connected with paper?—Yes; we find the greatest inaccuracy in the carving of fruit or flowers; we find them very bad indeed occasionally.

1002. Have you any information yourself respecting the elementary instruction of journeymen and workmen in France?—None at all.

1003. How did you attain your own skill in designs?—Principally by my own exertions; I have never had any sort of information given me; my father is a designer, and of course I have always been accustomed to see it, but I have never had any sort of introduction to works of art.

1004. Then you consider your education has been a private one?—Entirely.

1005. What benefits have you derived from any public instruction given in this country?—None at all.

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1006. There are no public schools open, or mechanics' institutions, to which you have been invited to resort by their publicity and economy?—Not any.

1007. The galleries of this country are open to you?—Yes.

1008. What galleries have you resorted to, as the means of instructing you or your hand in the execution and in the principle of designs?—The only ones are, the British Museum and the National Gallery; I have found great assistance, in respect of colour, from the paintings in the National Gallery.

1009. Since that has been established?—Yes.

1010. And therefore the inference is natural, that such galleries are of the highest importance to gentlemen engaged in such a trade as yours?—Yes.

1011. You consider it so?—I consider that the more extensive our acquaintance is with works of superior art, the more original and correct our conceptions would be.

1012. Have you been led, from your own personal experience, to think that public instruction to persons whose trade is connected with designs, would be a benefit to them?—Yes, I consider it would.

1013. That is your opinion; have you heard others similarly circumstanced to yourself express similar opinions?—Yes, occasionally I have.

1014. Did you ever obtain any assistance, by means of casts, from the better specimens of sculpture in the Museum or elsewhere?—I should derive assistance from them if I had the opportunity, but I have not time.

1015. It would be a matter of some importance to you, and those connected with the art of designing, could they obtain cheap casts of the finer statues and bass reliefs?—Yes, in many cases.

1016. What would be the ordinary education of a person intended for your profession?—He would be apprenticed.

1017. To whom?—To one who carries on the business of a designer, or decorative painter (a separate business); he would not be apprenticed to a general house of business, like Mr. Trollope's.

1018. Then after he had passed through his apprenticeship, would he be considered in a situation to commence business for himself, or would he pass through any intermediate education or study before he commenced designing?—A youth is apprenticed, and immediately is put on such work as it is found he can do inferior portions of, the patterns of his master; and he continues doing what he is able progressively; if he has ability or inclination to pursue the study of drawing in any way during his leisure hours he does it, but seldom receives encouragement and assistance to do so at any other time.

1019. What mental education is considered necessary to be given to him at the same time?—He has none; the same course is pursued through the whole apprenticeship.

1020. Then there is no knowledge of the antique given; any classical allusion that he makes in his designs is quite chance?—Quite chance.

1021. Supposing that you were set to design a series of decorations, and were given a particular subject to exemplify, for instance, the history of Cupid and Psyche; supposing that you were not possessed of more than an ordinary degree of information in your profession, how would you proceed to execute those designs?—I could not do it.

1022. Then if you had an order of that kind, would you be obliged to have recourse to artists not connected with your own profession to give you the designs?—If I had an order of that sort, and I found that the French paper of that subject executed, and now existing in France, would not answer my purpose, I should inquire of English artists by profession their charge for designing such a subject, and of the printer the cost; but I apprehend that the cheaper way would be to go to France, where without difficulty I could obtain both the design and the paper made to my order.

1023. Then you suppose that in France gentlemen in your profession would themselves have requisite knowledge to execute works of the kind, without having recourse to an artist?—Yes, their pencil would be sufficiently correct.

1024. Then art is cheaper and goes lower in France than it does here?—Art is more general, and it is cheaper from being better and more universally understood.

1025. Then it should seem, that provided you had the design, you could execute it afterwards in this country?—Yes; but in both cases at much greater expense.

1026. Then

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1026. Then we are only inferior in designing, not in the execution of designs?—In the execution of such a paper as that we are inferior [*alluding to a French paper*], because they have more intelligence among the workmen.

1027. Does that arise from having so many colours upon it?—It arises from the taste which is necessary to execute the subject; you do not see much of it here, but in some parts the distant foliage is very good indeed.

1028. Is any part of this done with a pencil?—None.

[*The Witness exhibited a Drawing of his own to the Committee.*]

1029. In the drawing which you have now laid before the Committee, the Committee perceive it is taken from the Elgin Marbles; did you draw this from the original or from casts?—I drew that and others from an engraved outline, and corrected it by occasionally visiting the Museum, and on my return correcting my drawings.

1030. Is there any engraved outline of this size?—No, it is 20 inches high.

1031. Then how did you execute this; did you enlarge from a smaller copy?—Yes, I enlarged from one about four inches by six.

1032. Do you find an increasing taste for subjects of this kind?—If I had time and opportunity I should pursue them, and expect patronage from gentlemen of taste.

1033. But is there an increasing taste among general purchasers; do you observe a greater demand for patterns or specimens of the antique taken from Pompeii, or from the classical models, than there formerly was; is that taste increasing in the country?—I think it would increase if there were opportunities for satisfying it; but the expense is at present too considerable for general patronage.

1034. Might not one means of increasing it be the diffusion of elementary education in arts and designs, so that you might employ men at a cheaper rate capable of executing works of this description?—Decidedly; for instance in that pattern [*alluding to the drawing of the Elgin Marbles*], having had no instruction as to the general proportions of the horse and the figures, the difficulty, supposing I had a quantity to execute, would be very considerable, because I must make drawings of the whole to a scale first; now, if I were more conversant with the proportions, I could execute it without, and in that case I could make quite as much money, and the work would be done cheaper, by being done with facility.

1035. Now to what purpose do you propose to apply paper of this pattern?—The idea was to introduce them below the frieze in a dining-room, or on staircases, in sunk pannels.

1036. So as to produce the effect of a bass relief?—Yes.

1037. And you think if paper of such a pattern be executed cheaply, that is, if our journeymen workmen could assist in executing such patterns, that there would be a great demand for them?—They certainly would be then extensively employed, either painted or printed; we should have an opportunity of employing them now, but for the expense of executing.

1038. Do not the pattern-drawers for calico printing furnish you with many patterns?—We borrow from each other.

1039. That is, you copy their patterns from printed furnitures?—We copy their ideas, although the actual design may not be copied.—[*The Witness exhibited another Drawing to the Committee.*]—Now that is applicable to our business, but not at all to calico printing; that is an arrangement, an idea of colouring of my own, the subject done from an outline engraving.

1040. Is it the practice of your trade to have patterns furnished by the calico printers?—It is not.

1041. It is a distinct business?—Yes.

1042. Do you find a want of instruction in architecture?—In every branch of decoration.

1043. And is it your opinion that schools or institutions liberally established for the purpose of instructing persons like yourself in the correct principles of design, and in extending their knowledge of the arts, would be very beneficial to them?—I consider it would, by enabling them to express their ideas with freedom.

1044. Is this drawing that you have handed in to the Committee done by yourself?—Yes.

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1045. In

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1045. In all its parts?—Yes.

1046. Is it copied from any original done by any other artist, or is the design yours?—The design is mine, but the paper itself is a French paper.—[*Some more Drawings were handed in to the Committee.*]—The drawings which I now hand in are drawings to a scale, from a paper designed by Mr. Jones (who is one of the first decorative artists), in the copying of which, the reducing to a scale, I find there are inaccuracies, which, if that gentleman had received an architectural education, I mean to a limited extent, suitable for decorative painting, he would not have committed. This drawing is a French design for a dome ceiling; it is printed in perspective; we have nothing of the kind in England, and its drawing and general execution is very superior.—[*Two more specimens were exhibited.*]

1047. You have two specimens there before you, one French and the other English?—Yes.

1048. Is one a copy from the other?—No, but I apprehend the mode of printing the English one has been copied from the French one, from the mode in which the French one is done. I apprehend these specimens of French paper were imported for the purpose of assisting the printing of English paper, not for this pattern alone, but various others which have been introduced by the same house in the same style as this French one.

1049. What do you consider to be the best qualities of that French paper?—The superiority of the drawing, the elegance of the lines, and the variety which is given to the colour.

1050. Is it more true to nature?—Yes, that is in the correctness of the drawing.

1051. In fact, there is a better knowledge of botany in it than in the English one, is there?—Yes, there is none at all in the English one; no knowledge of botany shown; in the French there is decidedly.

1052. Is that English paper of the botanical pattern which you have just compared with the French one, of the best of English paper, or not?—It is the best of the kind.

1053. Have you any other practical illustration to hand in, or any observation you wish to make with regard to flower-drawing?—Yes,—[*Some more were exhibited to the Committee*]—these are all French flower borders, which are very well executed; they are most beautifully drawn.

1054. Do you think in England they would be so well done?—No; I think that one of the best we have [*exhibiting another.*]

1055. Then you exhibit a pattern of the best English flower-drawing for paper border, and what, in your opinion, is the difference between that and the French one that you have before you?—In the English pattern, the leaves are not those of the flower, which is an inaccuracy that we never find in the French; they use the leaves of each respective plant with the finest possible effect.

1056. Now with regard to the colour, are the colours of the two patterns different?—Yes, the French are superior in brilliancy.

1057. What is your opinion with regard to the effect and combination of the colours of the flowers?—The effect, contrast and combination of the colours, as well as form, are superior in the French; this facility of adapting the forms and colours most gratifying to the eye, must be the result of early and continued acquaintance with flowers and plants.

1058. Where are these French papers made?—In the neighbourhood of Paris.

1059. Can you state any thing as to the comparative price between Paris and England of similar papers?—I do not know of any bordering in England that we can get to use for the purpose.

1060. You have said it is desirable that the manufacturing population in your line should have some instruction as to the mixing of colours; how would you propose such instruction to be given?—I am not aware of any information that is given with respect to the harmonious arrangement of colours; for instance, here is a drawing, and there are others amongst those in which the colouring is entirely my own idea, but it is done without rule. In France they would do it on a fixed principle. I am not aware of that rule, except just in a superficial way. The French colours are also themselves more brilliant than any printed English ones I have yet seen.

1061. By rule, do you mean certain proportions?—No; there are certain quantities

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quantities of colours which must be used in certain places, in order to produce a good and judicious effect.

1062. There is a principle established then, is there?—In all the fine paintings of the ancient masters you find an equality of colour, and it is the same in our work; but we are not instructed; we labour till we obtain an effect that pleases our eye; and this is as often wrong as right.

1063. Do you mean in France, there is any thing like elementary instruction in the science of colouring, for decorative artists, &c.?—No doubt there must be.

1064. Have you any positive knowledge of it yourself?—I judge from the effects produced.

1065. Have you any further observation to make on the specimens you have brought with you?—Nothing further than upon the general want of information which we find. My preceding remarks are not limited to printing, but apply generally to interior decoration.

1066. Is there any want of talent among those who, like yourself, pursue this branch of trade?—I apprehend not.

1067. It only wants free scope given to it, and proper instruction?—Exactly, they want opportunities in early life to make themselves generally acquainted with the various proportions of the human form, animals, architecture and especially botany, and the principle of combining colours to form pleasing effects.

1068. You have never been in France, have you?—No.

1069. Then you form your opinion, not from having been in France, but simply from the works you have seen, both English and French, in this country?—Exactly; and the deficiency I find for want of such public instruction as I apprehend might be given to all branches with success.

1070. With regard to the decoration of rooms, or any other subject of the kind, do you wish to express any opinion you have been induced to form?—No; we find constantly that there is a person who must be consulted in the decoration of the room, and it is very important that that person should have the information which I state is wanting in England with regard to true taste and fine combination in the colours and design to be employed.

1071. Then the principal deficiency is the want of correctness of drawing?—A want of an easy and correct mode of obtaining the knowledge of it.

1072. The want of knowledge of perspective?—Yes, as applied to decorative works.

1073. The want of knowledge of architectural drawing?—Yes.

1074. And what other head?—The want of knowledge of the principle of colouring; we have no certain principle to go upon; all these advantages may be obtained in England at present, but at a great cost; they are not attainable by those whom it is necessary should have them.

1075. In the practice of their trade?—I mean in the general use of our business; there are works of art, engravings and works of great merit which will never come under our observation, although we know they are in existence, and would be of invaluable assistance; they are in the libraries of architects and men of superior fortune and talent, and we have no access to them, which, if we did have by means of a public institution, the general taste would be wonderfully improved and extended; it furnishes able men to direct the student, and is a repository for fine examples of art.

1076. You believe the general labour in a paper-hanging manufactory is inferior to the French manufactory?—It must be.

1077. And therefore it is desirable that the journeyman manufacturer should have a degree of information which our journeymen do not possess?—An intelligent manufacturer, I apprehend, at the head of a business of this kind, would give to his foreman and principal workman opportunities of obtaining that extended knowledge which might be obtained in England through a public institution; he would make a point of doing so for his own advantage.

1078. Provided there was a place open for their instruction?—Yes; now a botanical garden would be of the highest value; for there is scarcely any thing where, in some form, botany is not introduced, and the more extensively you are acquainted with it the better; you get more beautiful lines, more original effects and finer forms than you do by any other means; and the same with foreign birds; occasionally you have fine birds and colouring to introduce, and

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where you have an opportunity of studying them at your leisure from nature you can, when required, introduce them and other objects with facility. We find no colouring equal to that of nature; the illuminated missals are also applicable to our business.

1079. You want extended power of observation by facility of access to every work of the kind which you describe?—Yes.

1080. And that would draw out a great deal of talent which is now not drawn out?—Yes; I apprehend superiority in all branches; we should be able to amass a stock of ideas to be combined and varied as occasion might require.

1081. Would it be a great advantage to you to have the means of studying the drawing of birds from nature itself in the Museum, &c.?—Yes, it would; and it would be still an increased advantage if we were allowed access to it early in the day; I can avail myself of no advantage unless it is before breakfast.

1082. Now, with regard to the British Museum, supposing you could have access in the summer from six to eight, in order to design from any of the statues of marble or friezes there, would or not that be great advantage to you in your trade?—It would; it might be a very great advantage.

1083. If it were open to you to pursue information and acquire knowledge at a time that you could beneficially spare it for that purpose?—Yes.

1084. In the morning and also in the evening?—Yes; but in the evening with less advantage.

1085. Then if it were so open to you, you would go there in fact?—Certainly.

1086. And you apply that generally to other collections of art in which your ideas might be assisted in general?—Yes.

1087. And do you conceive that your observation applies to other persons in the trade as well as to yourself?—To all situated as I am.

1088. You are so engaged throughout the day, that it would be an essential benefit to you to visit these galleries and places or public institutions in the morning or the evening?—Yes, morning or evening.

1089. Have you ever made any application to the Trustees of the British Museum with a view to being admitted early in the morning in order to study the antiquities, &c.?—I have not; I have not had occasion to apprehend it was necessary. But supposing that I had had a series from the Elgin Marbles to execute [*alluding to the Drawing before shown*] in a gentleman's house, then it would have been of the greatest importance to me.

1090. Then supposing you were to have an order for paper with the design you have put in, being a design taken from the Elgin Marbles, you would then find it a great advantage to have an opportunity of frequenting the Museum early in the morning?—Yes.

1091. And should you in that case make application to the Trustees for permission?—As it now stands, I should certainly, though I do not apprehend it would be granted.

1092. Have you ever turned your attention to the embossing or ornamenting of leather in lieu of paper for rooms?—Yes, but without success.

1093. Have you ever seen any specimens of ancient leather so embossed and ornamented?—Yes, I have, many.

1094. Is it an art at all followed or understood in this country at present?—Not to the extent that it was, not for rooms; it is merely for the backs of superior books, and various things of that kind, but to no extent.

1095. It used to be made in this country for rooms, did it not?—No, principally in Holland.

1096. Upon the whole, is paper-hanging increasing?—The taste for superior decoration is increasing; in noble rooms it is the style and whole effect that marks our taste, not merely the paper.

1097. Is its consumption increasing?—The consumption was always very large, but I think the taste wants more general improvement with regard to the adaptation of the patterns, the arrangement of the paper and its embellishments, a particular always attended to by the French, than in the execution of our ordinary bed and sitting room papers. There is not sufficient knowledge among the master paper-hangers as well as the inferior workmen, the persons who direct the work; there is not that taste there should and might be, by more widely

widely diffusing a knowledge of the beautiful effects to be produced by combination of colour.

1098. And you are persuaded that the more general knowledge of the artist would tend very much indeed to increase the consumption and improve the arrangement of all these domestic embellishments?—Yes, not only with respect to the executors of the work, but those who propose to have it executed; with the general public there would be a better taste.

1099. Are there any other points on which you wish to observe?—I am not aware of any thing further that I can add beyond the idea that a gallery for exhibiting works of original design would be an advantage.

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Veneris, 21^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Skene, Esquire, called in; and Examined.

1100. WHAT are you?—I have been secretary to the Board of Trustees for the Encouragement of Manufactures in Scotland since January 1830, and am also secretary to the Royal Institution for the Encouragement of the Fine Arts in Scotland.

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1101. Have you had any opportunities of acquiring information with regard to the advantage which manufacturers may derive from an increased knowledge of the arts of design?—My opportunities in that respect have been during the greater period of my life; I was educated abroad, and stayed in one of the foreign academies of design for three years, when a young man, and since that period I have been about ten years in different countries, and being fond of art myself, I have paid considerable attention to that subject.

1102. Will you state to the Committee when the Board of Trustees was instituted, and what is the constitution and object of that board?—The Board of Trustees was instituted at the time of the Union of England and Scotland; in consequence of some alteration that took place in the customs and duties connected with the two countries, a sum of money became due by England to Scotland, payable to different establishments and different individuals. The surplus of that sum was appointed by Government by the 15th article of the Treaty of Union to be employed in all time coming for the encouragement of manufactures in Scotland. That was the first establishment of the Board of Trustees in the year 1807; at that time an annuity of 2,000*l.* was appointed to be paid for seven years to the board. That was the first grant. The board, nevertheless, was not established till the year 1727; there came to be accordingly arrears of that 2,000*l.* for seven years, which made 14,000*l.*, which was then paid to the board, as also a sum of 6,000*l.* of farther arrears after the annuity had been made permanent, and laid the foundation of their funded property. The grant of the 2,000*l.* was then rendered perpetual, and they have ever since received that sum.

1103. What is the whole amount they receive?—Various alterations have taken place in their proceedings, and their funds have been considerably augmented; some of their funds being in the public securities during the war, and exceedingly well managed, considerable savings were obtained by that means; so that now their funds consist, in the first place, of the annuity of 2,000*l.* payable by Government; they have the sum of 30,000*l.* at present in the hands of the Water Company of Edinburgh, for which they receive the interest; they have 15,000*l.* in the hands of Mr. Innis, of Lochalsh, also yielding interest; they have a sum of 1,000*l.* in the hands of the town of Edinburgh, which at present yields no interest, as the town is bankrupt. They built the Royal Institution, a large building in Edinburgh, for the purpose of accommodating different learned bodies there; the Royal Society, the Royal Institution for the Encouragement of Arts, and the institution for antiquities (the Antiquarian Society as they call it), and also for the accommodation of the Board itself; they receive rents from those other societies which amount to the annual rent of 740*l.*: that constitutes the fund.

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1104. What

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1104. What is their annual income applicable to the purposes of the Board:—

[The Witness delivered in the following Paper:]

21 August 1835.

PRESENT STATE of the FUNDS and EXPENDITURE of the BOARD of TRUSTEES
for MANUFACTURES in Scotland.—J. Skene, Secretary.

THE Board of Trustees for the Encouragement of Manufactures in Scotland derives its origin from article 15th of the Treaty of Union between England and Scotland, in terms of which a sum having become due by England to Scotland, as an equivalent for certain alterations in the respective revenues of the two countries, a portion of that sum was converted into an annuity of 2,000*l.* redeemable by Parliament at any after period, by payment of 40,000*l.* This annuity, or its redemption price, to be employed in all time coming for promoting the fisheries and manufactures of Scotland.

The annuity having been allowed to remain in arrear, until the Board of Trustees was actually constituted in the year 1727 (13 Geo. I. c. 26. 30.) the arrears being paid up, gave rise to the funds now in the hands of the Board, and to which subsequent additions were from time to time made by savings, the advantageous sale of stock in the public securities, and of property purchased at a low rate for the purposes of the Board, and afterwards sold to very great advantage.

A further sum of 2,956*l.* 13*s.* 8*d.* was granted by Parliament under the Acts 10 & 27 Geo. III. for promoting the growth of flax and hemp in Scotland, but this sum has now been withdrawn by Government; and a further reduction of the funded property of the board took place, by an order to pay out of that fund the sums of 8,000*l.* to the Botanical Garden, and 1,000*l.* to the Astronomical Institution of Edinburgh.

The present state of the fund, of the burdens affecting it, and of the sum remaining for carrying on the purposes of the board, are as follows:—

	£.	s.	d.
1. The annuity, payable in discharge of equivalents due to Scotland - - - - -	2,000	-	-
2. £. 30,000, bearing interest, 3½ per cent. - - - - -	1,050	-	-
3. £. 15,000 - - - - -	525	-	-
4. £. 1,000 in the hands of the Town of Edinburgh, not yielding interest at present - - - - -	-	-	-
5. Rent of the Royal Institution, built out of the funds of the Board - - - - -	740	-	-
	£. 4,315	-	-

The Fund is burdened as follows, by Grants ordered by Government:—

	£.	s.	d.
1. To the Royal Institution of Arts - - - - -	500	-	-
2. To the Agricultural Museum - - - - -	300	-	-
3. To the Horticultural Garden - - - - -	200	-	-
An annual sum, payable as compensation annuities to Stamp-masters deprived of their offices, by repeal of the Linen Acts - - - - -	1,076	-	-
The Drawing Academy, including feu-duty of ground - - -	430	-	-
Further expense in coals, lighting, taxes, repairs and contingencies - - - - -	230	-	-

SALARIES to Officers of the Board:

	£.	s.	d.
The Secretary - - - - -	-	-	-
First Clerk - - - - -	420	-	-
Accountant - - - - -	240	-	-
Allowance for house to ditto - - - - -	50	-	-
Messenger - - - - -	50	-	-
	760	-	-
For new casts and other expenses attending the gallery - -	100	-	-
Sum left for promoting the objects of the Board, and covering incidental expenses - - - - -	719	-	-
	£. 4,315	-	-

N.B.—It is to be observed that the annuities to Stamp-masters, as most of them are men of advanced age, will progressively fall in for the benefit of the funds of the Board.

1105. What means have been taken by the Board of Trustees to extend the knowledge of the arts, principally of designs, among the people of Scotland, particularly the manufacturing population:—The principal means which the Board have followed for that purpose has now been in operation for about seventy years; about seventy years ago they established a school for drawing, being

being aware of the advantage which foreigners possessed over this country as teachers of design at that period; they got a person of the name De La Croix, a Frenchman of considerable skill, who set that institution a going; it was for the accommodation of forty pupils taught by one master, and the pupils are admitted gratis. They offer specimens of their capacity and certificates as to character to the Board of Trustees, and they judge of those who are to be admitted, giving the preference to those who seem the most deserving of it. It is an establishment which very soon rose into great repute in the country, and has continued exceedingly successful ever since.

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1106. Has the number of pupils increased?—The number of pupils has not increased; it still remains the same establishment, with only one master. It has been managed since the period of its first establishment by a series of very eminent teachers. The person who now holds it, Mr. William Allen, is the first artist in Scotland. The Board contemplates extending it, and they are at present taking measures for that purpose. Hitherto it remains on the same footing, only forty pupils, but so great is the demand of the public for the extension of it, and so high does it stand in their estimation, that although there are about four or five elections of pupils in the course of the year, there generally are at least ten candidates for every single vacancy that occurs, and it comes to be a matter of very disagreeable administration to the Board to reject so many young men from having instruction in the art of design, when they seem desirous to obtain it.

1107. Do these young men afterwards devote themselves to that part of designs connected with manufactures?—They are principally engravers and statuaries, also artists, coach-painters, house-painters, and manufacturers; persons of that kind.

1108. Do you happen to know whether Mr. Wilkie was educated there?—I believe there is not an eminent name in the history of art connected with Scotland where the individual has not been educated at that academy. It has produced the most eminent men, either as artists, engravers, or as connected with any of the corresponding professions; in fact it has done a world of good to the country.

1109. Do persons recommend young men for introduction to that establishment from the distant provinces?—Oh, yes, from every part of Scotland.

1110. Will you state how they are selected?—They produce specimens of their talents for drawing; they produce certificates of their good character; the Board is very particular upon that subject: also if they are apprentices they produce certificates from their masters that they will give them the means of attending, and then all these are examined by the Board of Trustees; and that young man whose name perhaps they are ignorant of, but that young man whose qualifications seem best, is the person elected. The only preference they seem disposed to give is to the younger classes of them in preference to older ones.

1111. Do you know if Mr. Wilkie was educated there?—Certainly he was.

1112. Any other engraver do you recollect?—Mr. Barnet, Mr. Wilson, Mr. Allen himself; in fact all the artists of any eminence connected with Scotland have been educated there.

1113. This school and the Royal Institution are at Edinburgh?—Yes.

1114. Have there been any subordinate schools in any other part of Scotland connected with the Board of Trustees?—The Board of Trustees established a branch school for the express purpose of teaching the pattern drawing for table-cloths, diaper, and matters of that description, at the town of Dumfermline; it was upon a particular system, and the Board engaged to give fifty pounds a year to a master, provided the manufacturers of Dumfermline would contribute an equal sum. They did so, and that school was in operation for a good many years; I do not exactly recollect the number of years, but for a good many years, and was exceedingly beneficial, and, in fact, was one of the great causes, in conjunction with the encouragement of premiums for the best articles of manufacture given annually by the Board, of raising the establishment of linen manufactures in the town of Dumfermline. Last year the manufacturers declined contributing any further to it, because it had been reduced to a few only, who contributed their proportion, and these few, two or three of the manufacturers, said the burthen was too hard, upon them, and they could not contribute any longer, wishing the Board to advance the whole sum of one hundred pounds. That was incompatible with the idea the Board had of

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ensuring the establishment which they fostered, being one beneficial to the manufacturers themselves, that they themselves should give the whole sum, and therefore they declined giving it, and that school has accordingly fallen.

1115. Then the contributions from the manufacturers fell so low, that the Board would not contribute their proportion?—Yes.

1116. But if the manufacturers found it advantageous, why did they discontinue their contributions?—They found it advantageous, but the whole body of them were disinclined to contribute to it. There were two or three who continued to contribute to the last, but they found 50*L.* a year was more than they were disposed to give. The master could not undertake it under 100*L.*, and the Board was not inclined to give above 50*L.*, which they originally proposed.

1117. Has any school been substituted for that of Dumfermline?—None.

1118. Not by the inhabitants themselves?—No.

1119. Have there been any schools established at Glasgow, Kilmarnock or Paisley, or anywhere there?—Not that I am aware of.

1120. Do you think they might be established with advantage?—I think with the very greatest advantage.

1121. Has not the shawl trade somewhat decreased at Paisley and that neighbourhood?—The shawl trade rose to a very great height till about a year ago, when considerable failures took place among those engaged in that trade; they attribute those failures to the introduction of the French shawls; whether that is the case or not I cannot say, but they are not now so flourishing as they were years before.

1122. Do you know whether the superiority of the French shawls has resulted in any respect from the superiority of the patterns or of the designs?—The designs of these shawls are almost confined to the Indian patterns; but I believe it is the general opinion, that the French have exceeded even in that respect the English in their patterns, because they have turned their attention to it in a more efficient manner. There is a school at this moment in Paris, where about seventy pupils are instructed expressly in that particular branch of shawl patterns, taught by a person who has written a pamphlet on the subject; and I believe the price of their shawls is under that of this country.

1123. There is no school at Paisley then, is there, connected with the shawl trade?—I am not aware that there is.

1124. Can you tell whether the Mechanics' Institution there give any instructions of the kind?—I am not aware; but the Board of Trustees being aware of the deficiency in that respect, has now sent an exceedingly clever artist to Paris, for the purpose of gaining information upon that subject, whom they mean to introduce to the Academy at Edinburgh, and to establish a class for that especial purpose, not for teaching shawl patterns alone, but patterns in general connected with manufactures.

1125. You have stated that it would be an advantage to have branch academies established in the different manufacturing towns in Scotland?—So far as my judgment goes.

1126. What do you think would be the best footing for establishing those?—It appears to me that the best footing to establish those would be to have a system of instruction; a central establishment upon a regular system, which should not be deviated from in any respect; I have not any doubt that in a very short time a number of students would be raised in that central establishment, who might then be sent to the different parts of the country where they might be required, and establish branches in communication with the central establishment, and under the same regulations and the same superintendence.

1127. You would have a central school?—Yes.

1128. That at the same time would serve not only as a school for instruction, but also a kind of *haut ton* for the most recent improvements in all the different combinations of art connected with manufacture?—Yes; I should be disposed to extend it pretty far in that respect, particularly to make it an establishment of different classes. One of the great defects in the mode of instruction in this country is, that the first branch of art, namely the fundamental one, is that which in this country is neglected; that is what is called drawing from the round; it is, in fact, the rudiments of design, the most indispensable, although the most neglected; except the Royal Academy and that academy of the Board

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Board of Trustees, I am not aware any other teacher of drawing does really adhere to that system which I know in French academies to be the only system that is taught, because they conceive, and it has been the opinion, I believe, of artists for many generations, as well as the old masters, that that is the only species of study which is requisite to form an artist. If he has once acquired a knowledge of drawing from the round, or drawing from objects of beautiful outline, and containing means of light and shade, that he is enabled then to turn his talent to any of the branches that he may require without any further instruction. In this country we seem to take a secondary part of it; to take instruction in a more advanced part, and neglect the rudimental part.

1129. And, in fact, is it not true that in correctness of drawing the human figure, and in the knowledge of proportions, we are very deficient?—Very much so in general; and on that account I would make it a rule of that establishment, that the first class should be that one in which instruction is given in chalk drawing on a large scale from the round, having a series of second classes where the different branches connected with the useful arts were taught, which covers very many; architecture and all other branches connected with the useful arts, ornamenting, decorative, house-painters, and so on.

1130. And in an establishment of that kind you would not only make the fundamental principle (correctness of design) the object, but also what may be termed the perspective in botany, and those things which are connected with certain sciences which may be called positive parts of art?—Yes; and it appears to me a very little instruction, perhaps a few lectures, on this, as far as it is applicable to the useful arts, would be sufficient; that is, on anatomy, chemistry, optics, with reference to colours, and botany. It appears to me there is a very great defect in general in our patterns, in botanical accuracy, where flowers are introduced; the foreign pattern-drawers are uniformly correct; our pattern-drawers very seldom so.

1131. Would you sub-divide your institution in another way?—Yes; I would have a third class for the higher branches and for the purpose of artists; but that confined alone to men whose object in life was to be artists.

1132. But in such an institution as that, would you not have a certain subdivision of instruction, so that pupils coming there, and wishing to devote themselves to the study of casting in bronze or in iron, or studying modelling silver, or turning themselves towards pattern-drawing on cotton or on silk fabrics, might have the means, after a certain time, of turning their undivided attention to any particular branch of that kind?—Yes, comprehending the requisite acquaintance with the manufacture itself.

1133. So that they might go out from the institution, having chosen that division of the subject most suited to their capabilities; they might go out as manufacturing artists, to accomplish the particular object which they felt themselves most particularly qualified for?—That is my view; and the purpose I should have in dividing it into classes would be this, to in fact repress an error which those academies are exceedingly liable to fall into, and which the academy of the Board of Trustees in Scotland has already fallen into; that is, of neglecting those parts of the study which apply to the useful arts, and dedicating their attention alone to the higher branches; in fact, making all the pupils study as artists, and not as men to pursue useful branches of occupation.

1134. In fact, is it not true that it is an exceedingly dangerous thing to pursue, in such institutions, those portions of art which may be said to be connected with individual taste or individual genius, since the tendency of so pursuing them must be to neglect those portions of art which are positive and true, and founded upon unvarying principles of art?—Yes.

1135. How would you propose to prevent the tendency that you have described?—I consider that the division into classes might produce that effect, because, if the first class is imperative that no pupil could enter the academy without going through a course of that first class, then he would be enabled to turn his talent to any branch of design he might choose; he may then quit the academy. If he chooses to follow out the pursuit to the highest branches by the recommendation of the master, he may be permitted to do so; but it has been experienced in those academies in Scotland, that many pupils who come there with a view towards the useful arts have quitted it and become artists themselves.

1136. And do you think that that has gone too far?—I think a great deal too far.

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1137. And do you think that the sub-division into classes would be sufficient to correct that?—With precise rules on the subject, which should not be deviated from either by the master or the pupil.

1138. What do you reckon would be the expense of such subordinate drawing-schools, and how might it be defrayed?—It appears that the expense of that academy in Edinburgh, where forty pupils are taught, is exceedingly moderate; the master receives 150*l.* a year, and there is an officer receiving 50*l.* a year; and with taxes and lighting and fire, and so on, there are some other expenses, but of no great importance, and that is the whole amount of it.

1139. Supposing subordinate schools were established at Glasgow, Paisley, Kilmarnock, and other manufacturing towns in Scotland, what expense do you reckon they would be attended with?—I should conceive that a sufficient master would be found at 100*l.* a year, to carry on the establishment.

1140. Might it do for a master at certain times to make circuits through the manufacturing districts, and give instructions for three months, or some such period?—I rather doubt that, drawing requires a little time.

1141. You think it would require a continuous master?—Yes; although it does not require very great labour on the part of the master, it still requires a certain degree of superintendence, that he sees what the pupils are doing; but it appears to me, the more numerous an academy is, the more advantage the pupil derives from it, because he improves by what he sees his neighbours doing; it does not require much labour on the part of the master, but it requires a person to be able to correct where errors occur. In that school of forty pupils I have not any doubt that at any period six or eight might be drawn from it perfectly capable of teaching the art of design.

1142. Then you think instruction should be local, or fixed in certain portions of Scotland?—It appears to me so.

1143. Do not you think it very desirable, on the supposition that these establishments were formed and connected so with the mother establishment in Edinburgh, that publicity should be an essential ingredient of all their proceedings, and the state of the school, the number of pupils, and accounts of the funds should be annually laid before Parliament?—Clearly I think that would be attended with the greatest possible advantage; it would interest the public on the subject, and the interest of the public is very much wanted.

1144. Are there reports annually made by the Board?—Reports are made to The King; that is to say, to the Treasury. They are not made to Parliament at present, but they might easily be extended to Parliament.

1145. Has any thing been done for pattern-drawing in Scotland by the Board of Trustees?—The Board established prizes for pattern-drawing in their academy, and a good many very creditable specimens have been, within two or three years, produced; but there is one deficiency there, which shows the necessity of teaching for that matter, which is this; that many of those patterns that were exceedingly beautiful, were not altogether adapted to the operative part of the manufacture; the persons were not conversant with looms, not conversant with manufactures in fact, and therefore they require the means to be provided of having recourse to a master, who can instruct them in the working of the fabric, whatever it may be, to which their pattern has been employed.

1146. In fact there may be said to be a peculiar intermediate branch between the original design and the invention of that design in the manufacture, which should have separate instruction of itself?—Yes; but it does not appear to me that it is necessary to be an intermediate branch, because the artist may himself be instructed in that matter.

1147. In France the workmen is more an artist than in this country?—The system in France is very different from this country, because in France the artists of the first eminence employ their time, and make it the most profitable part of their employment in pattern drawing, and they are paid a very high price by the manufacturers. There is a legislative protection to their work, which in this country we have not, and yet it is of great importance; so that for a year (I believe that is the period) both the manufacturer and the artist is quite sure of his pattern not been pirated. It appears to me, that some legislative interference in that matter would be almost necessary to go hand in hand with any establishment for encouraging the art of design amongst the middle class of society in this country, that they may be protected in the production of their genius; otherwise neither the manufacturer can afford to risk the loss of the

pattern,

pattern, or to pay a large sum for the pattern which he may lose, nor can the artist risk it. *James Skene, Esq.*

1148. And would it not be desirable to draw certain distinctions in the degree of protection to be given; some articles requiring one period of protection and others a shorter period?—I believe that is the system in France.

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1149. And is it not also desirable that there should be a tribunal, before which a speedy and a very cheap remedy should be given in cases of piracy of patterns?—I am not quite conversant with the French system; I do not know how it is administered; I know that it exists, and answers its purpose.

1150. But on general principles, would it not be exceedingly desirable that a speedy and cheap remedy should be given to the inventor of a design?—Clearly; and that should be perfectly cheap; a small sum to be paid for the right of proprietorship.

1151. Not only would you have an adequate tribunal, but you must also have some satisfactory mode of identifying the design?—Yes.

1152. Have you turned your attention to the best means of doing that, by registration, or by mark, or any other means?—I have thought on the subject; I am not altogether prepared to give a specific answer to that question at present, because it is one requiring some consideration; but I do not see any difficulty in devising the means of doing it.

1153. You have not turned your attention to the propriety of establishing any system, local or central, or a combination of both, for the registration of such original designs?—I have thought on that subject also; I think if any thing of the kind is done by Government, of extending the copyright law to those smaller periods, that it would require to have means of registration in the different portions of the United Kingdom, at all events in the metropolises.

1154. Has any thing been done to improve the knowledge of colours; do you think those engaged in manufactures in Scotland require improvement in that respect?—It appears to me that one thing in which the British manufacturer is most deficient is that of a knowledge of colours; at present, as far as my acquaintance with manufacturers goes, I believe they copy entirely their patterns from France; in doing so, if they introduce any alteration into them they often spoil them; and it is a matter which is not a very difficult one to obtain a knowledge of, the theory of colour; but it is one which appears to me a very singular circumstance that it is not sufficiently attended to, because we know quite well that any deviation from the regular established and fixed rules of harmony of colours, produces the same effect to the eye as any deviation in music from the harmony of notes. It produces an equally bad effect; and in placing our manufactures or fancy goods along with French fancy goods, it has often struck me as a remarkable circumstance to see how very little those rules which are exceedingly simple, are attended to in the English copies. That was my reason for suggesting a lecture on that part of the subject, on optics, in fact, on colours, at those schools; for the rules are simple, but quite necessary to be known to any person who has occasion to place colours in juxtaposition.

1155. Are the French dyes superior to ours?—They seem to me to be very much superior.

1156. In brilliancy or permanency, or both?—In brilliancy; as to permanency, they have two species of them, permanent colours, and colours not permanent. The one is sold at a much less price than the other; and I believe a great deal of their goods which are exported, are not permanent in colour. The Swiss are also very superior in point of dying.

1157. Do you think the Board of Trustees would be able, with their present funds and means, to establish such schools in the manufacturing districts of Scotland?—The funds of the Board have been very much reduced this last year; they are now exceedingly small, but they are at present engaged in measures for the extension of that very object, because it appeared to the members of the Board that that was the most essential requisite for the improvement of our manufactures, because it is obvious to every one that in point of excellency of workmanship the British manufacturers have risen to the highest pitch; it is only in the taste of design in which they are deficient; therefore the Board of Trustees have particularly directed their attention to that subject, as their

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funds have been so much reduced that they do not see they have the means of doing much else.

1158. Do you think it probable that something will be done by the Board of Trustees in the course of a few months?—In the course of this ensuing winter I expect that a good deal will be done on the subject.

1159. Would it not be very desirable to connect institutions of this kind directly or indirectly with botanic gardens, so that the pupils might have the means of studying flowers and acquiring a correct knowledge of natural flowers?—Yes; I know that the French pattern-drawers have the flowers before them. I believe, in this country, when they do make patterns, which is not very often, they take any book of travels containing flowers, which may or may not be correct; but I know the French artists copy from the flower itself, and that, being in the hands of skilful persons, it is always botanically correct.

1160. Might it not be desirable, if it were possible, to create some connexion between such institutions and botanical gardens?—I think it decidedly of importance.

1161. Has that ever been proposed?—No, I never heard of its being proposed.

1162. How many lectures on botany do you think would be necessary for artizans?—I cannot say exactly the number, but I should think very few; it depends on the person giving the lectures; the subject may be concentrated; all that is requisite for the useful arts may be concentrated so as to be delivered in a very few lectures.

1163. Should you think, generally speaking, that there would be any objection on the part of botanic garden institutions to allow such connexion to exist between institutions connected with arts and botanic gardens?—I should think not, as far as Scotland is concerned; the botanic garden is in a manner under the control of the Board of Trustees, who of course might, if it were requisite, insist upon that.

1164. Might it not be possible to connect institutions of this kind, not only with botanic gardens, but also, to a certain degree, with institutions in surgery; for instance, anatomy and other branches; do not you think it would be desirable, if it were possible, to unite institutions of this kind with other institutions connected more particularly with science and art?—I can have no doubt as to the beneficial effect likely to result from it; how it might be brought about, I am not quite aware, except by employing persons; there are only professors; I am perfectly persuaded of the advantage that would arise from it.

1165. Do you think, on the whole, that there has been an improvement of late years in Scotland, both in patterns and in dyeing?—Yes; I think the improvement in matters of taste in general has been very remarkable in Scotland within a few years, and in dyes there has been a very great improvement; since the Board of Trustees have given premiums for that special purpose, there has been a very conspicuous improvement. In patterns the improvement has also been obvious, but not so very great as yet, because there is no instruction given in it; the young men who present these specimens of drawing are left to themselves, and they frequently go wrong in many particulars; it appears to me there is a great deficiency in the want of instruction.

1166. Are any lectures given on that subject?—None.

1167. Would you state what is the extent of the prizes given by the Board of Trustees?—The Board of Trustees give 24*l.* a year to be divided into prizes for the young men. There are six prizes for ornamental drawings, and six prizes for drawings from the round. The young men produce the first and the last of their performances during the season, in order that the Board may be able to compare their progress; and these are kept in the possession of the Board, not returned to the young men. They are also exhibited to the public.

1168. Would you state what prizes are given by the Board of Trustees for improving manufacturers' patterns?—These are very numerous and vary from year to year, according as the state of manufactures and the state of the demand for manufactures seem to require, also according as it appears to the Board that there are particular branches of manufacture which might be conveniently and advantageously introduced into the country; therefore the premiums which they have offered have varied from year to year. Their principle is, that they shall not continue to give premiums for a longer period for the same purpose than what is quite sufficient to introduce it; when once it is introduced they suspend the

the premium, because they consider that if it cannot maintain itself after that it is not worth encouraging.

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1169. Will you state to the Committee for what subject of arts they have chiefly been given?—Formerly there were a great many premiums given for the purpose of the linen manufacture; these have now been suspended. There are many premiums given for the woollen manufacture; for all the branches of that manufacture. Within these two or three years the Board have particularly turned their attention to matters connected with woollen manufactures, to the branch of carpet manufacture; and they have been the means of very much extending that branch in Scotland by the introduction of three or four new descriptions in the branches of manufacture which never were known in the country before, never practised in Scotland at least, and which have been most successfully introduced, and are now rising into great reputation. They have also turned their attention particularly to the subject of the shawl manufacture; a number of their premiums were dedicated to the shawl manufacturers, and amongst others, being aware of the disadvantage which the shawl manufacturers were exposed to from drawing the yarn used in that manufacture from France, and from France alone, because it was only there where it could be spun, the Board of Trustees offered a high premium for the introduction of the art, and have succeeded in introducing it; and it is now established in Glasgow and Leeds to an extent which I believe now supplies the market as quickly as the French agents did, who do not come now to this country for that purpose.

1170. What was the amount of the premium?—The amount of the premium was 300*l.*; it was the largest premium which the Board ever offered for any subject, and they consider they have done a very great benefit to the country in having succeeded in that scheme.

1171. What is the nature of the improvement that has been introduced in carpet manufacture?—They have introduced the system of making carpets in imitation of Turkey carpets, because they are made of coarse wool, which is more suitable. Their view was the consumption of Scotch wool, which is coarse wool compared with the wool of England, Saxony and other countries; the view of the Board was to extend the market for the Scotch wool, and therefore they introduced the manufacture of Turkey carpets, which has been exceedingly successful, and has very much increased the consumption of that staple of Scotland. They then extended it to the Persian carpet, which is a different fabric also, and that has also been successful; there are a great many looms now employed solely upon these branches. I cannot altogether say, but I believe the carpet manufacture has very much increased in consequence of the introduction of all those different branches. They introduced also the tapestry mode of making carpets in imitation of French carpets; they also introduced the making of carpets from cow-hair, which is an article that formerly was not used in any shape but in that of mixing lime; in fact it was of no use.

1172. When was that introduced?—That has been introduced two years; the premium was offered about three years ago; the yarn was spun generally in the gaols and correction-houses, and those sort of places, by the people who were there, and carpets have been produced of exceedingly good workmanship, and very useful for many purposes, particularly for shops and for lobbies, and purposes of that kind. It is a coarse manufacture, but a very useful one.

1173. Is it peculiar to Scotland?—Altogether peculiar to Scotland; the idea, in fact, occurred to myself; I had seen the use of cow-hair in making rugs and things of that kind in Flanders; and I suggested that improvement, and it has been adopted.

1174. But does not this improvement rather apply to the texture than the design?—The texture entirely; the design is that of the Turkey and Persian carpets, but that has improved the art of design a great deal, because being a new subject, the artist has bestowed a good deal of attention on the subject.

1175. What is the difference between the French and Scotch designs for carpets?—The French design is what is called tapestry carpets, which has also been introduced into Scotland. The Scotch have now imitated that French pattern I think with very considerable success. Those require botanical accuracy above all things, because they generally are groups of flowers thrown down on a dark ground.

1176. And is there not a much greater variety of shades of colour?—Much greater; formerly in the Scotch manufacture, and I believe in the English also, they could not introduce above four colours, except by mixing the threads;

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except by mixing a thread of two different colours. I know that from a circumstance which was mentioned to me by a colour manufacturer in Scotland; he had arrived to the extent of introducing fourteen colours, or tints, which was conceived to be almost impossible; however he was a very ingenious man; his name his Whitock, and he set himself to work and he has very much augmented the number of colours now introduced into patterns. In that respect and in the circumstance of design, and the beauty of execution, I think he stands preeminent.

1177. Has any attempt been made to introduce what the French call velvet carpets?—He has done it, and very successfully, and has obtained a patent for that express carpet. He has sold the right of making that carpet, I believe, to some English house.

1178. Does not that require a wool of much finer texture than what is generally used?—No doubt it does; Scotch wool is quite unfit for it.

1179. What is the wool they use for that, do you know?—I cannot precisely answer that question.

1180. Could you state what might be the prices given for some of the best Turkey carpets made in Scotland lately?—No, I cannot.

1181. Do not you think that a central institution might be of great service, not only in teaching designs and in collecting different designs, but also as a sort of dépôt for any thing which might be new in any part of the world, and which might be collected as connected with arts and manufactures?—Certainly.

1182. For instance, the subject you just mentioned with regard to the wool, the premium given by your institution for the wool, which they could not have originally procured, but which they now procure from France; might it not be the object of such a central institution to acquire from all parts information of that kind, and to make their establishment a kind of dépôt for all such information?—Yes, I think so.

1183. For instance, there is a mixture of gold which the Chinese often have to work in japan trays, and which we do not know of; it might be very advisable for such an institution, whether it was in London or Edinburgh, or Dublin, to make it one of its objects to collect such articles as those?—I have always been desirous for some years back to introduce something of that kind into the establishment of the Board of Trustees, but the diminishing of the funds entirely put an end to the idea. I had made some progress in preparing for an establishment such as the Committee has suggested.

1184. And in any Report that should be laid before Parliament annually, the novelties of that kind introduced, and the activity therefore provided on the part of the institution, should be specifically mentioned in the Report to Parliament; any new thing of that kind in which they had extended the means of improving our arts in material as well as in design, might also be mentioned annually, as it would give a stimulus to the activity of the institution, mentioning that in the Report to Parliament?—I think it would be attended with great advantage, because it would promulgate the existence of the thing, which otherwise is not known. In case I may have been misunderstood in what I said with regard to the wool which the Board introduced as referring to the shawl manufacture; it was not the wool, which is the Thibet or Cashmere wool, which is in fact imported into this country, exported from here into France, there spun and re-imported into Great Britain; it was the art of spinning merely, which is a different mode of spinning, that the Board introduced.

1185. Where is it spun in this country?—In Glasgow and Leeds. It is a patent manufacture, and the patentee is in Glasgow; he has disposed of the right of spinning to a house in Leeds.

1186. Do not they spin that in France?—In France they do. This is the French mode of spinning, and the French supplied our manufacturers entirely with that article; now, our manufactures are supplied from home.

1187. Do you mean the wool of Thibet?—The Thibet wool; the Cashmere wool. As connected with the subject of spinning Cashmere wool, it may be worth while to mention that the same system of spinning is applicable to all the finer wools, the Merino wools and all the finer wools; and has by this establishment recently introduced in Glasgow, been extended to all those fine wools; they not only spin those wools, but they begin to manufacture the finer fabrics for ladies' dresses, which were formerly imported from France alone; they now manufacture them in Glasgow in consequence of having obtained the mode of spinning the yarn.

1188. How far does the Royal Institution contribute to the improvement of the

the arts in Scotland?—The Royal Institution is now connected with the Board of Trustees, in consequence of an arrangement which took place about four years ago. Therefore the Board of Trustees have obtained access for their pupils to the library, containing works on the fine arts, and every thing connected with that subject; they also have the privilege, for the pupils of the academy, of attending their gallery of pictures, and copying pictures there, and studying as they choose.

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1189. Would you state what is the collection that the Royal Institution have of pictures, of casts, of engravings, and of books?—The Royal Institution have no casts; it is merely confined to pictures; it is a private institution supported by private subscription, and they have expended the whole of their funds in the purchase of the pictures of the old masters, of a collection, not a very large one, but an exceedingly good one, of paintings, which is now open to the pupils of the academy of the Board of Trustees. The gallery of casts consists of about one hundred excellent casts of the finest works of antiquity; they have also the Elgin Marbles, and have received a number of presents and legacies of different works of the same character. They obtained the originals from Lord Elgin; a great many of the casts which he had taken at Greece of different buildings, which are now in the collection of the Board of Trustees.

1190. Are these galleries open to the public?—They are open to the public; to the artists always; to the public on certain days, but always to the artists, and always to the pupils of the academy at all times.

1191. How many of such open galleries have you in Edinburgh, galleries of art?—Only these two, the institution and the academy of the Board of Trustees; there is also the Scotch Academy, an association formed by the artists themselves, not yet a chartered society; and they have annual exhibitions of their own pictures.

1192. What open galleries or collections of works of art have you in Scotland open to the public?—There is one at Glasgow; I am not aware of any other but that and the one in Edinburgh.

1193. Do not you think it very desirable indeed that such institutions should be formed?—I think most desirable.

1194. And that they should also be entirely open to the public as much as possible?—Clearly.

1195. Do not you think it very desirable that such institutions should not only be open in the middle of the day, when the rich can devote their time to the inspection of works of art, but as much as possible at early hours of the morning, and also the evening, when the labouring population may wish to go there, not only with a view to recreation, but also to instruction in their own art, as far as they are connected with art?—The only difficulty that occurs to me with regard to that is the want of light.

1196. But in the summer?—In the summer, certainly.

1197. And as far as it might be practicable, in the winter too?—It would entail some additional expense, but I do not see why that should be an obstacle to it. There would be some additional expense for attendance. To the great facilities that occur abroad of exhibition of works of art, I attribute very much the proficiency that exists in foreign countries in the knowledge of design, and in the higher scale of taste that exists among the middling classes of society abroad, compared to what it is in this country, for here it seems to be confined to the higher class alone almost.

1198. Have you any exhibitions in Scotland for the exhibition of works of art, such as ingenious patterns and manufactures, or ingenious specimens of weaving?—That intention was contemplated, but never has been put in practice.

1199. Was it from any disinclination on the part of the artizans to send works to such exhibition that that intention was not carried into practice?—Not precisely; nevertheless I understand that there does exist an indisposition on the part of persons who have made inventions or improvements to exhibit them, from the circumstance that they are aware that they have no protection; that their invention and the property of their improvement is not protected.

1200. There is an exhibition of carpets and silks?—Yes, an exhibition of the competition goods for the prizes given by the Board of Trustees.

1201. Would you describe that?—The Board of Trustees for the encouragement of the manufactures of Scotland offer annually a series of premiums for improvements

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improvements in different manufactures, also for inventions, should any take place. Those are annually exhibited to the public, and judges are appointed from among the manufacturers, who examine the goods and award the premiums. The circumstance that induces the manufacturers to attend very much to that, is that by obtaining the premium for their manufacture, they obtain the means of publishing, very much to their own advantage, the species of trade that they carry on; otherwise the premium is a very small one, and scarcely worth the while of a manufacturer to work for it.

1202. Have these exhibitions generally tended to improve the arts in Scotland?—They appear to me to have done a very great deal of good, so much so that within these five years they have progressively increased, so much that five years ago a very small apartment contained the whole; now the large picture rooms of the Royal Institution are not sufficient to contain the goods.

1203. Have you turned your attention to the French triennial exhibition of works and manufactures?—The French Exposition? yes, I have turned my attention a good deal to that; and a paper of mine, communicated in one of the printed reports of the Board on that subject, gives a particular account of that establishment in France, and of the advantages derived from it.—[See Appendix, No. 1.]

1204. Do you think it is advantageous?—I think it is highly advantageous. Where it enjoys a very great advantage over any attempt in this country, is that the improvements of the year, and the inventions of the year, are by the French manufacturers expressly reserved for that exhibition, because they know that they are safe in producing their new design, whatever it may be.

1205. Are the specimens of manufacture exhibited in the institution taken away at once, or left there after they receive the premiums?—The period is but a very short one that the exhibition lasts, not above three weeks, and as soon as the premiums have been awarded by those appointed judges, the exhibition is open to the public, with the prices stated on each article, and the goods are sold.

1206. For what period?—For about a fortnight; the first week is taken up in examining for the premiums, and then there is a fortnight for the public.

1207. Would it not have a better effect on public taste if they were left for a longer period in the institution?—I have not any doubt of it. There is a reason which has hitherto prevented the Board of Trustees doing so; they are desirous of doing so, but they have been prevented doing so, because these premium goods are generally bought by the trade in Edinburgh, and they are anxious to get them into their shops and exhibit them as fast as possible.

1208. Does the determination of the judges always give satisfaction?—Generally; I have never heard of any dissatisfaction in consequence of it.

1209. Do they extend to patterns as well?—Yes.

1210. Not only to the materials, but to the patterns?—There are premiums for patterns of all descriptions, and for the manufactures also.

1211. And also for inventions?—And for inventions.

1212. And machinery?—There have been premiums offered for machinery; but there has not yet been any produced, because the inventor of the machinery is afraid to produce it.

1213. Could you ever trace the talent that has gained the premiums to the institution at which that talent has been instructed?—Almost always.

1214. Are you aware whether the manufacturing artists from Scotland have been induced to go to foreign countries to study?—I am not aware that they have, because they have not as yet considered the pattern-drawing as a trade; in fact, it is considered a trade, and a very important one, abroad; but it is not yet taken up by the Scotch artists.

1215. They have not gone to Bruges or different places on the Continent, where they receive cheaper and more extended instruction in art?—I am not aware of their doing so.

1216. Or have any foreign artists come to settle as designers of manufacturers in Scotland?—No, I am not aware of any.

John B. Papworth, Esquire, called in; and Examined.

*J. B. Papworth,
Esq.*

1217. WHAT are you?—An architect.

1218. Where do you reside?—At 10, Caroline-street, Bedford-square.

1219. You are very familiar with the interior decoration of houses, are you not?—Quite so.

1220. That

1220. That is what you have principally devoted your attention to?—No; to architecture generally; and having a very great love for the art of ornamental design, I have paid very considerable attention to it.

1221. Do you consider that sufficient encouragement is given in this country to the art of general design?—No.

1222. What distinction would you draw with regard to the encouragement which is given to general design and the encouragement which is given specially to painting, sculpture and architecture?—Painting, sculpture and architecture have a certain quantity of employment, for which they receive payment for its execution. Another branch of art, that is, ornamental design, is very little encouraged, because the manufacturer (not being protected from piracy), if he pays an artist a large sum for that which he performs, another person may very soon get possession of the design, and use it for himself, and therefore the first manufacturer gets little or no remuneration.

1223. Is the manufacturing artist well instructed in this country?—No; and I know of no public school of instruction for him in London.

1224. Is he as well instructed as on some parts of the Continent?—He is not. On some parts of the Continent he is well and publicly instructed; the manufacturers in the working of gold and silver, and the ornamental works which relate to the embellishment and decoration of houses, have frequently been obliged to apply either to sculptors, painters or architects, and have been so furnished with designs, for which they have paid considerable prices, because they have not been able to find artists in general designs that could answer their purpose.

1225. Then you mean that the manufacturer is obliged to have recourse to a higher scale of artist than he need have recourse to if proper instruction were given?—Precisely so.

1226. Is art, so applicable to interior decorations and to manufactures, cheaper in France than in those continental nations which have made this their object, than it is in England?—Considerably cheaper on the Continent.

1227. Then you consider the defects in art, as applied to manufactures, principally derived from two sources, the want of instruction and the want of protection?—I think chiefly the want of protection, because there are a great number of clever artists in this country, sculptors, for instance, who would occasionally model a tablet, a frieze or some other work of art, would cast and sell the work in such numbers as would produce remuneration to the artist; but if he were now to let one such cast pass out of his hands, it would be sold probably about the streets in a week or a fortnight for 2s. or 3s. He is not protected sufficiently to allow him repayment for the work that he performs with so much care and study. In this country, if an architect wanted to find a modern vase, a modern tablet or a modern frieze of very fine art, he might therefore seek it in vain.

1228. Are the producers of these designs better protected abroad?—I understand they are.

1229. Have you ever devoted your attention to the best means of protecting inventions of this kind?—I have; a protecting law, as of copyright, would perhaps be the best means; but it is important that there should be a place with the means to teach ornamental art; a place of instruction that would also display examples of the very finest works, ancient and modern.

1230. Is it not the case that nearly all the good models are to be found in foreign countries?—Of modern art, yes.

1231. Then is it not the case that an architect or an artist has not sufficient time to devote to acquiring a knowledge of that art before he finds it necessary to turn his time to account in the production of original works?—Yes; a student of course must first make himself capable to produce works of fine art, and much time and instruction is essential to this attainment. Then if he were encouraged to proceed by knowing he should be paid for that which he published, he would employ his talent, or it would find employment; but feeling he shall not be remunerated because ornamental art is not adequately protected, he does not sufficiently cultivate it, and the public loses the benefit of his talents.

1232. But is it not the case that the time and trouble necessary to acquire a thorough knowledge of the art, is more than professional men have the opportunity of devoting?—It is certainly; if they had the same means in this

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country that they have abroad, it would be a saving of much time; I am alluding to the art of ornamental design, not to painting, sculpture or architecture.

1233. What are those branches of manufacture which create the chief demand for the assistance of artists?—They are the gold and silversmiths, manufacturers of ornamental furniture, of works in metal, carving, ornamental glass, in china, and in house decoration generally.

1234. How do these branches of manufacture obtain assistance from artists connected with manufacture, or do they go beyond that for assistance?—They frequently go beyond it; for superior designs they go for assistance to painters, sculptors and architects, but at a cost of expense to the manufacturer that has considerably lessened his demand upon those artists, and there have been but few others on whom he could rely.

1235. Do you consider that our designs in gold and silver are very much improved of late?—I think they are very considerably improved within the last 25 years, and from the employment of painters, sculptors and architects.

1236. Are we superior, equal or inferior to any foreign country, in our designs in gold and silver?—I think our classic designs may be considered equal to many of theirs, but we have not many eminent chasers in this country, and our castings in metal are therefore too gross in many instances.

1237. Do the silversmiths abroad resort for designs to artists of as great eminence, as they are in the habit of resorting to in this country?—I am not sure of that, but they do resort to some artists of considerable eminence abroad who have assisted the manufacturers occasionally; but I believe that has been more from works in art being executed immediately from their designs for their employers, and not from being employed by the manufacturer to design it for them; sometimes, however, the employer is the manufacturer.

1238-9. Now the manufacturers of ornamental furniture, to whom do they have recourse for designs?—They generally employ a person who has been a carver, or some young man who has shown a talent for drawing in their way, and he is led on, bit by bit, without any public school of instruction, to put together certain ornamental parts, and thence to make new matters.

1240. Are they obliged to pay very high for designs also?—Yes; if they go to the higher branches of art for them.

1241. Do you know whether the French manufacturers of ornamental furniture pay high for designs?—I think not, when they go to professional designers for them.

1242. Therefore there is more art in ornamental furniture manufactured in France, than England?—Yes; a great deal.

1243. In fact art comes down more into the manufacturing workshop in France than it does in England?—Considerably more; they seem to have an art of design in employment, perfectly in union with their manufactures; in fact, art dwells with manufacture more in France than in England.

1244. Do you make the same observation with regard to ornamental glass?—That is employed in but very small quantity; the changes are few, but in this country some changes have been made, and very important ones, by the assistance of the higher professors of art.

1245. Now with regard to china and house decoration generally, do you also extend the observation you made as to the want of art being combined with manufacture, and forming a portion of it, to china and to the decoration of houses?—To both.

1246. Do you consider that if the knowledge of art were more extended into the regions of manufacture, such as you have mentioned, that the demand would much increase for the articles which they designed?—I should think it would considerably.

1247. And do you generally think that extending and cheapening art, would extend also the demand for art?—I have no doubt of it; and with regard to the prior question, I have reason to believe that our want of good designers and sufficient workmen, capable of executing the several ornamental works at a moderate expense, are true causes why we get a great deal of that very old matter of furniture from abroad, which arrives in ship-loads, and which is adopted instead of new furniture, much to the disadvantage of our designers and our workmen.

1248. There is a class of artists called pattern-drawers, employed by calico-printers,

printers, paper-stainers, silk-manufacturers, carpet-makers, and many others, is there not?—There is.

1249. Do these persons show much originality of design and correctness of drawing in their patterns?—They do not.

1250. Upon what resources do they depend for the articles introduced by them?—They generally depend on the articles that are introduced into England from foreign markets, but this supply, readily obtained by manufacturers, sometimes supersedes artist-like employment altogether.

1251. Then the supply of these designs from foreign markets is the effect of the want of instruction in these pattern-drawers themselves?—Exactly so; if the Committee will allow me, I will put it in a shape that will make it rather clearer; I will imagine that a piece of silk is brought over to this country and is seen and looked at; the merchant approves and sends it to the manufacturer; the consequence of which is there is, no employment for a draughtsman or a designer for that piece of work, and the articles that are so introduced pass to almost every manufacturer, and shut out the employment of original designers.

1252. Have you had an opportunity of knowing what assistance the manufacturers principally want for their purposes; have you heard them complain of the want of any particular assistance they require?—They want, in every case that I have found, a protective law; if they had that, they would not need to despair.

1253. Do they require any additional information in design?—They are very desirous of having it; manufacturers lament exceedingly the want of adequate assistance for their purposes in design; judgment, accuracy of drawing, and in knowledge of and arrangement of colour; and they would readily pay, even for the best assistance, if the use of that which they pay for, was by law so protected to themselves, for a reasonable time, that they might have reimbursement; but it has often happened, when a manufacturer paid for a good design, and (as for metal work) had the pattern carved at a considerable expense, intending to have it executed in silver or some other valuable metal, that from the dishonesty of his workmen, another person has forestalled him, by bringing out the same thing in lead or cast iron.

1254. Then piracy in such cases is very common?—Very common; piracy is so common in works of art, even of architectural ornament, that artists will not execute a fine design on their own account, well knowing that as soon as they sell one plaster cast of it, they have no further hope of benefit, and thence the absence of original matter in vases, tablets, foliages, &c. of which England possesses few or none that are worthy of observation.

1255. Have you ever turned your attention to the best mode of accomplishing this protection?—I presume that it would be on the principle of patent-right, allowing every manufacturer a patent-right for a reasonable time, in proportion to the nature of the article that he produces.

1256. And then what mode of identifying the article for which the patent was obtained would you pursue?—It strikes me that it would be proper that certain competent judges should be established for the purpose of ascertaining the points of fact whether it is piracy, or whether it is not; but there are two sorts of piracy; for instance, a sculptor models a bust, with a Roman robe on the shoulders; some one gets possession of this, and publishes it altogether; that is a complete piracy. But another man will remove the robe, and substitute another piece of drapery; he then calls that no piracy; and there have been many injuries done to artists by that and similar circumstances in many branches of the arts, and in engravings particularly.

1257. An invention of that kind is, to a certain extent, protected by Act of Parliament?—Yes, it is protected, as far as it applies to whole piracy; but partial piracy is sometimes followed, and I do not find that that is sufficiently opposed by any present law.

1258. Is not the remedy also given by Parliament an expensive one?—Yes.

1259. And the designers are deterred, in consequence of that expense, from protecting themselves when they otherwise would do?—Very frequently; and in consequence of the expense.

1260. Do you, therefore, consider it essential that protection in a cheaper mode, establishing the right of the original inventor, should be afforded?—I do.

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1261. Would

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1261. Would it not be a hardship, and rather injurious to art, to confine particular combinations of nature to the first person who might happen to have formed them?—I should think it would be so.

1262. Then you do not extend your remarks to the first person who may happen to hit on particular designs?—No, but to the design and work together.

1263. Have you turned your attention to the best mode of identifying the designs for which the copyright has been taken out?—I have not.

1264. What has been the consequence of this absence of protection on the style of manufacture?—The absence of protection has induced manufacturers to seek a style of ornament capable of being executed with facility by workmen unpossessed of theoretical knowledge, and without practical accuracy. This style has been fostered to a great extent, and erroneously termed that of Louis XIV., but which, in fact, is the debased manner of the reign of his successor, in which grotesque varieties are substituted for classic design; and it is admitted that designers and workmen of very mediocre talents are preferred to better artists in this kind of work, for it is little amenable to the criticism of the judicious, and the workmen are usually free from the trammels of artist-like education.

1265. In fact, it is what the French call the style of Louis XV.?—Yes.

1266. Most of the designs passing in this country under the name of Louis XIV. are the mere spurious designs of his successor?—Yes.

1267. But then the Louis XIV. style was very various in his early days?—Yes, the early style of Louis XIV. was a very bold, a very sumptuous and a very grand style; it was adopted with avidity, and there was a great demand for it in his magnificent reign; it thence became debased, even in that reign, by the employment of meaner workmen; but the grand designs of Louis XIV. were essentially different from those of Louis XV.

1268. What does the superior character of the design in the early part of Louis the Fourteenth's reign proceed from?—In the early part of Louis XIV. it seemed as though the Roman style was not sumptuous enough for his purpose, therefore he demanded designs of a more extravagant, a bolder and larger character, and of more sumptuous expression than the Roman style afforded; but the Roman and Italian styles, made more sumptuous, is the style of Louis XIV.—[*The Witness exhibited two small Prints of the different styles.*]

1269. What you call the Roman style, is not that the style of Michael Angelo?—Yes, that and the style from which he studied, but the moment that the grotesque scroll, so common in the works of Louis XV. was introduced, it interrupted the chasteness of the Roman style.

1270. Have not the French lately devoted their attention to a style of art which they call the style of the Renaissance, or the early style which prevailed when the arts again began to dawn in Italy?—I understand they have, but I have seen nothing of it.

1271. Is not the style of what you call the flowing outline capable of being executed by people who have no freedom whatever of hand?—Of the Raphael style, certainly not; but artists of mediocre talents can design and execute the grotesque scroll-work with ease.

1272. And does it not owe its prevalence to the facility of its execution?—It does; it is easier manufactured; it is often manufactured by putting bit and bit together of heterogeneous matter to form a new whole.

1273. That requires neither taste, imagination, nor freedom of hand?—Very little, or none.

1274. Is that what you call the scroll style?—I would term it the grotesque scroll style.

1275. Then should you apprehend that, as this style has so long usurped the place of true art, you would have some difficulty in finding workmen capable of performing ornamental classic works?—I have experienced great difficulty in finding capable workmen for works in the best styles.

1276. Define more exactly what you mean by the classic or pure style of art?—Such works in ornamental art as were executed by the Grecians, Romans and Italians, and which have long been accredited as the offspring of high and cultivated taste, and as practised by Michael Angelo and Collini, as designed by Le Pautre and others, and given in valuable documents by Piranessi; this style is almost lost to this country and to its manufactures.

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1277. Have you ever turned your attention to the best means of reviving, or rather of creating, a more pure style among our artists?—Very recently, within a year or a year and a half, I have, in conjunction with other professional men, been very much concerned in forming an institute of British architects, which has now got into operation. The very views which this Honourable Committee take, had already influenced the members, and who were not aware that this subject was likely to occupy the attention of the House of Commons. In that institution we shall endeavour to improve the art of design from fine examples, getting together a collection of antiques, and offering rewards, not merely for the copying those antiques, but for composing new designs in that spirit.

1278. Is your institution connected with instruction?—We have no school, but we propose to have lectures upon the subject, and I believe it will be very soon established, so that we shall have good modellers for the students, or rather, I should call them, the younger members. They can draw already, we shall have good modellers for the purpose of teaching them how to do works by their own hands, for when they have learned that, we shall find them able to instruct others whom they may employ. I think that result would follow of course, but such means of improvement as may follow the labours of this Committee, I think most likely to assist artists in every way, and the benefits of which will pass through the whole manufactures of the country.

1279. Have you ever turned your attention to the best mode of instruction to be adopted, to the extent or the mode of instruction?—Not particularly to that object perhaps, but drawing in general, and modelling, seem to me to be the two chief accomplishments towards obtaining the end desired; modelling is very important.

1280. In the works which have come under your view of foreign and English artists, do you consider that there is any characteristic difference between them?—Yes, very great in those that relate to the manufacturing arts.

1281. Which do you think superior?—The foreign.

1282. By foreign do you mean French?—I mean French chiefly.

1283. You state generally, you think it very desirable that instruction should be extensively given to manufacturing artists?—I do.

1284. You have not devoted your attention particularly to the mode or nature of instruction?—I have not, further than I have already stated.

1285. Are you also of opinion or not that it would be desirable that they should have galleries of casts, and collections of beautiful specimens of art open to them, as much as it is practicable, at all times, both to the artist and to the pupil?—I think it most desirable, and it also struck me that another means might be of very considerable advantage to artists in ornamental works. If an exhibition was to be created annually or otherwise, as might be considered best, of such works of fine art as gentlemen might please to allow to be exhibited for the benefit of artists, some in London, some in Edinburgh, and some in Dublin, I think it would have great influence on general taste.

1286. But does not that exist in the British Gallery at present?—No; I do not allude to works in painting and sculpture, and the higher departments of art; but I mean an exhibition of vases, casts, bronzes and works of decorative architecture; for one of the events to be feared of an exhibition is, that by those higher departments of art, where human figures are the chief matter, young men might be tempted to leave the intended object to pursue that which is more accredited and honoured, and to the disadvantage of the manufacturing arts.

1287. But do not the public attach greater importance to works of art than they did some years ago?—Yes, very considerably.

1288. As far as the ornamental decoration of houses, both external and internal, are concerned, have our houses improved of late years?—I am not aware that they have, and I think it arises from this circumstance, that ornamental works in houses of the finer and the higher class are omitted, because we have not sufficient nor more able artists to execute them at a moderate expense. In consequence some of the very finest works in this country, in point of proportion and of design, are without the ornaments that belong to the Italian, the Roman and the Grecian style of decoration.

1289. You mentioned that an institute of British architects has been recently established; was it established in consequence of the want of sufficient instruction in other institutions?—No, it was not; it was founded for the purpose of facilitating the acquirement and diffusion of architectural knowledge; for the

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promotion of the different branches of science connected therewith; for establishing an uniformity of practice, and maintaining a high respectability of character in the members of the profession; numbers have joined it. We have had some large donations from gentlemen; and we have thence felt that we could carry it much further, and purpose to foster the art of design as much as we possibly can.

1200. Is not instruction in architectural design afforded by the Royal Academy?—They have schools for drawing the human figure and for painting and also for perspective, but none for ornamental designs.

1201. Are you acquainted with the works of Percier and Fontaine?—Perfectly.

1202. Do not you think that they have contributed very much to spread just ideas of taste in design?—Very considerably; Europe is greatly indebted to those artists.

1203. Does not that afford a proof of what people in quest of just views and capable of carrying them into execution may do towards reforming the art of their day?—Clearly; Percier and Fontaine have been highly useful to the manufacturing arts of their country and elsewhere.

1204. Has not ornamental pottery made some progress in this country?—Some, but very little, on account of their not employing persons who have a good idea and knowledge of elegant form and beautiful proportions.

1205. But is it not one of those branches of art which is most susceptible of improvement, and in which the advantage would be most perceptible if that improvement took place?—It would be very greatly so.

1206. Are the forms in foreign or in British china most accurately drawn?—Foreign; some of the French and German are beautifully designed in form and proportion. In this country works of the best forms are those copied from foreign articles.

1207. Then you would of course apply your more general observation to these particular branches of manufacture, and state it is very desirable for the persons who design for china to be better instructed than they are?—Exactly, and thence obtaining better taste.

1208. What do you consider to be the effect of the brick duty, as far as art in architecture is concerned; the limiting the bricks to a particular size and a particular form?—As the material of which brick and tile is composed is capable of receiving an impressment of mind upon it, and to great extent and variety, I have no doubt that permission to make them in any form would be a great benefit to architectural beauty.

1209. Is it not the case that in Lombardy brick is introduced in combination very nearly as beautiful as any thing that can be made of stone?—I have known it so. There is much of beautiful form and useful work that might be executed if the manufacturers of bricks were allowed to make them of any form they chose; but for general building I am not aware of any forms so good as those now in general use.

1300. And is it not the case that in all countries where brick is used in great quantities except in England, that modification of form does exist?—I believe it has been so from very early times.

1301. Does it not result from that that the limitations to which brick-making is subject in England are a great impediment in the way of development of that description of art?—Clearly.

1302. If it were not for the high duty on plate-glass and the duties paid on glass generally, would not glass have been made a material to exercise art upon more extensively than it has been?—I think it would; one of the great preventions in introducing coloured glass particularly, is, as I am told by the manufacturers, that they may not melt less than a certain large quantity of any one colour; therefore, if it is for small articles that they want it, or for one small article, they are perfectly prevented from using it at all.

1303. And has not the window-tax also, in limiting the number of apertures and restricting their size, had an exceedingly injurious effect?—Exceedingly; and in the proportion and the beauty of buildings altogether, architects find very great difficulty in adapting size and proportions, so as not to infringe upon the limitations prescribed, perhaps when they want very different quantities.

1304. So that in fact a great deal of the poverty and monotony of our buildings in London may be traced to that source?—Yes, a great deal of it.

1305. Is

1305. Is sufficient intelligence in art exhibited in such works as furniture in this country?—I think not, unless designed by the architect himself. If he will not give his attention to it, the taste of the furniture is not good in this country, or not so good as it might be.

1306-7. The taste of the manufacturing designer is too unconstrained by the general principles of art?—I think so.

1308. But does it not fall within the province of the architect to give that attention?—Not always; there are a great number of employers of an architect who would rather go into a cabinet-maker's shop or elsewhere and buy articles than direct him to design them.

1309. But did not those people we have alluded to, Percier and Fontaine, turn their attention very much to interior decoration as well as to exterior and higher branches of art?—They did to both, and such has been the practice in England also.

1310. But in the furniture of houses generally in London, which are left to the mere upholsterer to furnish, is there not a want of knowledge of body and of form and combination and of accuracy?—I think there is, indeed I know there is a great want of clever designers in that as in other departments.

1311. And in fact, as you have already stated, there is a want of closer connexion between art and manufacture than exists?—Certainly there is.

1312. Is there not now, for instance, in the arrangement of drapery, a great want of taste prevailing in this country?—I think there is generally; but we have some well qualified on the subject of drapery.

1313. What is your opinion of the degree of skill that exists in this country in the arrangement of drapery, as contrasted with that of the Continent?—I have seen drapery done by people in England vastly superior to any thing I have seen on the Continent; I think we have often been more successful.

1314. But what should you say generally of the manufacturing artist in drapery?—I should say that we have but few eminent artists who generally design it, but the principal of the house and his local assistants.

1315. In fact, then, it would be only just to the artist that he should have better instruction given him than he has at present?—Clearly.

1316. But do you consider good taste is as generally prevalent in this country as it is abroad?—Certainly not; I think we are very far behind the French in some instances, I am speaking of the manufacturing arts, and not as relating to the higher departments of art.

1317. And therefore you do not attribute the want of taste to the want of talent in any degree, because it exists, where properly encouraged, in the higher branches of art, but you attribute it to a want of instruction generally?—Decidedly; I am satisfied there is innate talent enough in the country to supply all its wants in art.

1318. Do you consider that some knowledge of the principles of art ought to belong to those people who have the superintendence of public works?—Certainly.

1319. Have you any other observation to make to the Committee?—None, except this, that I was present when Mr. Skene gave his evidence, and I agree generally in what he stated.

Lunæ, 24^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE,

IN THE CHAIR.

Messrs. *Philip Barnes* and *Robert Barnes*, called in; and Examined.

1320. To Mr. *P. Barnes*.]—WHAT are you?—An architect, also Fellow of the Linnæan Society.

1321. Where do you reside?—At Norwich.

1322. You are connected with an institution for the promotion of the knowledge of arts among the manufacturers of Norwich, are you not?—I am connected with the Norwich Society of Artists for promoting the knowledge of Drawing, and have been for the last 25 years.

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1323. Will

J. B. Papworth,
Esq.

21 August 1835.

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Philip Barnes
and
Robert Barnes.

24 August 1835.

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1323. Will you state how that institution is connected with the manufactures?—The institution itself is not connected with the manufactures, but since the establishment of an academy of art, which is attached to the Norwich Society of Artists, it might be so connected. The institution itself was established in 1803 as a society, and first had a public exhibition of the works of art by the members and their pupils in 1805; which public exhibition continued annually till 1833, when by the death of some of its members, and the withdrawing of others to the Metropolis, and the want of patronage and other causes, over which we had no control; we were obliged to suspend the exhibition for the present from that period. The society itself is the oldest provincial society out of London; and I believe it is the only one that has maintained itself, after struggling with great difficulties. It is supported principally by the exertions of the members themselves.

1324. How long has the other establishment existed?—That has existed about five years; that was in consequence of the corporation of Norwich presenting the Society of Artists with the sum of 100*l.* to purchase a collection of casts, with a view to have it as an open and more public establishment. The society has extended the number of casts, and expended other monies besides that given by the corporation to establish this academy; but the expense of conducting the academy is now sustained by the pupils themselves, at a rate of pretty near 4*l.* a year each.

1325. How many pupils are there?—There are not more than six pupils at this present time, and those are adults; there are no masters.

1326. What instruction is given to them?—The artists themselves attend and give mutual instruction. There are no regular masters.

1327. And are these artists simply artists, or are they artists connected with manufactures?—They are artists only, and drawing masters.

1328. Then what effect has that on the manufactures of Norwich?—Why, at present I am not enabled to say what effect it has had; but it would have an effect if it could be thrown open and made a free school.

1329. Has this institution ever had an effect on the manufactures of Norwich since it was established?—I think in this respect it has, that there are scholars who go now to this place who had not the opportunity before, and who are supported by occasional assistance of friends; for instance, Mr. Walker, a gunsmith, pays for a boy, who otherwise could not attend to take instruction, and a very talented youth he is.

1330. Do any persons who pursue manufactures attend this institution; for instance, do any weavers?—I am not aware of any at this moment.

1331. Then this institution has very little connexion with manufactures?—Very little at present.

1332. Was it established with the view of aiding art among manufacturers?—It was established with the view of extending art generally in Norwich.

1333. But not generally with a view to manufactures?—Not altogether; but we were in hopes it would lead to that.

1334. Would it be of service to the manufacturers there to extend such institutions?—Most assuredly; and Mr. Barwell, the secretary, has been most anxious to extend it for that purpose.

1335. Do you consider that you speak the opinion of the manufacturers themselves, when you say that?—I have no doubt of it.

1336. Do you think the workmen would like to have such institutions?—I am sure of that; and as a proof of it I have a letter sent me by our secretary, Mr. Barwell, from one of the drawers of patterns connected with shawls.

1337. State the substance of what he says in that letter?—He says that his income is too limited to allow of becoming a member of the Drawing Academy, established in this city; and that consequently he is obliged to depend upon his own talent for the production of designs suitable for the manufacturers; that if he could avail himself of attending the institution or the academy, he has no doubt that it would be of considerable service to him in promoting his taste and knowledge in the fine arts and in the art of design; and that he speaks the sentiments of the pattern-drawers generally, who are similarly circumstanced to himself.

1338. Have you any open galleries in Norwich for the exhibition of works of art of ancient masters, or of casts from the antique?—None besides this academy.

1339. What does this academy contain?—General casts from the antique.

1340. You have some casts then of the antique?—Oh yes, a great number.

1341. You

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1341. You have a good collection of casts, have you?—Yes, it is considered to be so.

1342. What do they consist of?—Statues and vases.

1343. Now is that collection open to all the public?—No, it is not.

1344. Is this gallery of casts open to the public?—On application to the secretary persons may see it.

1345. But nobody can walk in at once?—Oh, no; certainly not.

1346. Do not you think it would be better to allow the public to walk in under proper superintendence?—Most unquestionably, and that is an object which the society would be anxious to obtain. The society would open it to the public if it were not for the expense of the superintendence.

1347. Have you any other open exhibition in Norwich besides this?—None, only the annual exhibition.

1348. Do you think good has resulted from this exhibition as far as it has gone?—Undoubtedly, to a very great extent; the artist has improved, and the taste of the pupil also.

EXTRACT from Mr. Roberts' Letter (of the firm of Wilmot & Roberts of Birmingham);
August 3, 1835.

"I have indeed always felt much interest about the Norwich Society of Arts, and great reason have I to do so, for I have ever considered that your society, in better days, gave an impulse to the provincial institutions, and exhibited to the country a display of local talent which left every other similar attempt far behind."

1349. What hours of the day is the gallery open where the casts are?—It is not open at all except on application.

1350. Then can you give any idea of the number of persons who visit this gallery of casts from the antique?—No.

1351. Do you think there are many persons in a day?—Oh no; very few indeed, because we cannot allow of any person being there to attend. If we could have a person in attendance, I have no doubt a great number would visit it.

1352. And there is not a person in attendance because the society cannot afford it?—They cannot afford it.

1353. Do you think that the institution of schools and places of instruction in art would be a great advantage to the manufacturing population of Norwich?—Undoubtedly.

1354. Do you think also that the opening of galleries where they might see the most beautiful works of art, and opening libraries where probably such works might also be exhibited, together with books, would not also be a very great advantage to the manufacturers?—It would, decidedly.

1355. It would call into life a taste for art which is either dormant or does not exist at present?—Yes, and particularly in Norwich, where I think there is a general taste for literature; and that the lower orders of society there would be very much improved in a very short period of time.

1356. Do not you think that the institution of such places of instruction and of such galleries of art would have the effect not only of improving manufactures, but the moral and social conditions of people?—Unquestionably it would to a very great degree.

1357. What branches of manufactures in Norwich will be principally benefited by such institutions?—The fancy fabrics of Norwich, the shawl and silk dresses, and fancy goods generally.

1358. Are we inferior or superior to the French in such fancy patterns now?—The patterns themselves are inferior to the French, decidedly; but I have always understood that the workmanship is far superior.

1359. How do you account for this inferiority on the part of the manufacturers of Norwich to the French in patterns?—From the want of establishments of the kind where they could be properly taught.

1360. Then you think the French are superior?—Undoubtedly, they have better opportunities of learning.

1361. Have you ever known the French system of instruction?—I have been on the Continent, I have visited the Continent several times, and I find they have large establishments there that are open to the public with very trifling expense.

1362. You have not been in France with the especial view of turning your attention to the subject of instruction in art, have you?—No.

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1363. But you have been in some parts of the Continent?—I have visited it merely for pleasure.

1364. But you are not a member of one of the academies on the Continent?—Of Bruges, I am.

1365. Will you state what is the nature of the instruction given in that academy?—The academy at Bruges has different departments in art. There are, I understand, three masters for the first degrees of figure, another for life, one for architecture, one for sculpture and one for painting. The academy is supported by subscriptions, partly from Government, and partly from the town and governors themselves, who have the power to send pupils and recommend students.

1366. Do the students pay anything?—Nothing I believe except a fee of a franc to the servants.

1367. Is there any examination as to capacity of the students for art before they are admitted?—None.

1368. Then is any body allowed, whether he has talent for art or not, to continue to profit by the establishment?—Yes.

1369. Would he not be sent away if he were found incapable?—No, I believe not; my son can tell; he was there.

1370. To Mr. R. Barnes.]—Do you happen to know whether that is the case, that they will be sent away if they are found incapable?—They never allow them to go into the higher branches, they do into the lower.

1371. To Mr. P. Barnes.]—Are the young men in this school instructed with a view to proficiency in designs connected with manufactures?—I should presume the art generally; the continental feeling is such, that almost every town there has an establishment.

1372. Then this school is generally open, is it?—Yes.

1373. And does it extend a knowledge of the art generally throughout the population of Bruges, do you think?—There are six or seven hundred students, and the population of the town is little more than 20,000.

1374. Do these young men enter the school with the view of becoming manufacturing artists, as well as becoming artists only?—I have no doubt of it.

1375. And have you the means of knowing whether this institution has had a good effect on the manufactures of Bruges?—I have always understood it has.

1376. Do you suppose that such an institution must have an effect upon the capabilities of every manufacturer whose trade is at all connected with design or pattern?—I have no doubt it would be of great advantage.

1377. Do you know at what time the students are instructed in these institutions?—In the evening; every evening in the week excepting Sunday.

1378. What is the reason that they are not taught in the day?—Because the greater portion of them are the poorer class of society, and they have a better opportunity of attending in the evening after the labours of the day.

1379. And do they attend to the number of six or seven hundred, do you suppose, in the evening?—I believe so.

1380. Is the establishment large enough for that?—The establishment is quite large enough for that; it is an immense building.

1381. To Mr. R. Barnes.]—Do they instruct them in perspective?—Yes.

1382. Is any instruction given them in the application of art to the peculiar manufacture which they are themselves pursuing; for instance, if a young man is a caster of metal, is instruction given him in that particular branch?—No; I believe not.

1383. Then it is in drawing generally?—They go in and go through the regular course, without application to any particular subject.

1384. Are there any prizes given to the students?—Yes.

1385. Who decides on the capabilities of the students?—The master and the governors between them, I believe.

1386. Are the prizes distributed publicly?—Yes.

1387. Is it marked by any peculiar solemnity?—Yes.

1388. What is that?—There is a general procession through the town.

1389. Are the students allowed to dispose of their prize pictures afterwards?—Yes, they are.

1390. The prizes are not only gained by pictures, but also by modelling and various other means, architecture and so on?—There are prizes given in every department.

1391. To Mr. P. Barnes.]—Are there such institutions at other places on the Continent

Continent besides Bruges?—Yes; there are at Ecclo, Ghent, Amsterdam, Rotterdam and Haarlem.

1392. Do you think that has infused a considerable knowledge of the arts among the population in those places?—Undoubtedly.

1393. And you consider that an artizan, taken from the population of such towns where such institutions exist, is a better artist than an artizan would be in a town of a similar size in England?—There is no doubt of it.

1394. But you are not so well acquainted with the other towns in Holland, or the Netherlands, as with Bruges?—No, I am not. I have visited an establishment at Amsterdam called the Felix de Meritis, which has also a department for music and philosophical instruments, and it is a very fine establishment.

1395. Have you any public library at Norwich open to all persons?—We have a public library there; but it is on a subscription of a guinea a year. There is none open to the public free.

1396. Would it not be a very great advantage to the manufacturing population, and would it not improve taste in art, to a certain extent, if libraries were open to them?—Yes; this guinea-a-year subscription one is, of course, above the means of most of the artizans, because they are obliged to purchase a ticket, of, I believe, three guineas in the first instance, besides the subscription.

1397. In the towns which you have alluded to in Holland and the Netherlands, are there not public libraries more generally open?—They are quite free, generally, I believe; I am not speaking of all; at Bruges there is a very fine public library.

1398. Is the establishment that you mention at Bruges connected with any academy of art, or schools for higher classes of art?—The academy itself takes the different grades in art.

1399. To Mr. R. Barnes.]—Does the academy range from the highest degree down to the lowest?—Yes.

1400. There is nothing like a college of artists there?—It is an establishment merely for the purpose of teaching.

1401. To Mr. P. Barnes.]—What is the population of Norwich?—Near 70,000.

1402. What is that of Bruges?—Between 20,000 and 30,000.

1403. What number of scholars are instructed in art in Norwich?—There are about six at the academy, the rest are taught by private masters, and that in a very confined way.

1404. How many students are there instructed publicly at Bruges?—Between 600 and 700.

1405. Have you ever turned your attention to the extension of this establishment at Norwich, by which it might be made available to public use?—I have from the first, with Mr. Barwell, been most anxious that it should be thrown open to the public in the most extended manner possible.

1406. Have you any suggestion to offer as to any means of making it more publicly useful?—If a small pecuniary assistance was afforded by Government, and it could have a correspondence with a central board, it would have the effect of giving those who are desirous and who are connected with manufactures a facility to improve themselves in art, to the great advantage of the fabrics that are manufactured in the city of Norwich.

1407. What do you think would be the benefit of a central board?—I think it would be of considerable advantage to be in constant correspondence with the provincial establishments that might be made in the country; so that if pattern-drawers produced a good pattern they might be protected for a certain period of time under the control or management of the central board.

1408. Do you mean for the protection of inventions and designs?—Exactly so.

1409. Would you have any central institution for educating persons to be masters, and to instruct those in the distant parts of the country?—I think probably that if institutions in the various towns were established, they might produce artists themselves quite competent; but that they should obtain a testimonial from the central board; that they should be made to pass an examination at the central board; if not, then the central board ought to supply proper masters to the provincial establishments.

1410. Do you think central establishments would be of any use in serving as a kind of depôt for every thing that is new in designs and manufactures?—No doubt.

1411. And for keeping up a constant correspondence, not only with the manufacturing

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manufacturing districts of the country, but also with foreign countries?—Unquestionably.

1412. You just touched on another branch, protection given to works of design; have you any thing further to say on that subject?—If a pattern-drawer produces a good pattern, which the public would readily purchase, he ought to be protected for a certain time in the advantage of that pattern, because it would otherwise be pirated, and he would not be sufficiently rewarded for the talent he has displayed in the production of that pattern; I hold it to be necessary that all artists should be rewarded for their talent as much as possible, with a view to the public good.

1413. Have you any botanical garden at Norwich?—We have not.

1414. Is it not most desirable to connect botanical gardens, if possible, with institutions for the instruction of the manufacturing population in art?—Undoubtedly. As a proof of that, we have these last three or four years had an establishment of a Horticultural Society, which has greatly improved the habits of the cottagers of the country, and they are now extending them throughout almost every town in Norfolk, viz. Yarmouth, Holt, Aylsham, Dereham and Lynn. A botanical garden would have a greater effect with regard to arts on the manufacturer undoubtedly, because he would be enabled to draw the flowers from the flower itself.

1415. Would it not be very desirable, wherever practicable, to connect such places of instruction with botanical gardens?—If it can possibly be so, it would undoubtedly.

1416. And might it not be easily done without detriment to the botanic gardens?—I should think it might.

1417. And is it not also generally desirable to connect such places of instruction in art with other institutions immediately or indirectly connected with art; such, for instance, as schools of anatomy, schools connected with mathematics, and so on?—The more you can connect them with each other the better.

1418. The greater light they throw on each other?—Undoubtedly.

1419. And might not it be very practicable, where institutions such as those we are speaking of, were established in towns where there are large populations to connect them with such institutions, might it not be for the mutual interests of the different institutions to be so connected?—Undoubtedly.

1420. Is any chemical instruction in dyeing and the combination of colours given in Norwich?—We have no school for that, I believe; but we have some first-rate dyers in Norwich.

1421. Would it not be desirable to have such instruction?—It would be very desirable.

1422. Has dying much improved in Norwich of late years?—I should think so.

1423. To what do you attribute that improvement?—To the competition with the foreign market, and the more general diffusion of knowledge among those classes.

1424. Have you been induced to draw a comparison between the external architecture of foreign houses and those of this country?—I have; the foreign artist abroad has the opportunity of designing the elevation as he pleases, not being confined to the width of his windows by any tax upon them, which in England is very objectionable.

1425. And with regard to the shape prescribed for bricks in England (the measurement of bricks), is that found to be at all onerous?—I think the buildings generally in brick, countries would be improved if the duty was taken off the ornamental brick, or made equal.

1426. Proportionate to the quantity of material used in them, do you mean?—No; I should say, that if you wanted to have an ornamental brick, like this inkstand for instance, you should make one precisely the same as a common brick; now you are confined to a certain size.

1427. You think the duties on brick operate prejudicially in sustaining art?—I think, if the duty was taken off altogether, it would be a great advantage to art generally; the interior decoration of our rooms, as regards paper and other ornaments, is very far inferior to that of the French, for the want of art being more generally diffused among the artizans in that department.

Veneris, 28^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Charles Robert Cockerell, Esquire, called in ; and Examined.

1428. YOU are architect to the Bank of England?—Yes.

1429. And an associate of the Royal Academy?—Yes.

*C. R. Cockerell,
Esq.*

1430. Your attention of course has been turned to the decorative part of architecture?—Yes.

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1431. Have you experienced any difficulty in procuring assistants in that part?—Yes, very great difficulty ; in our business we have occasion chiefly for ornamental plasterers, carvers in wood, marble, stone, casters in iron, moulders of iron, chasers in bronze, and ornamental painters, &c. &c. I find that we have had a very great dearth of late years (at least 50 years or more) of artists to fulfil those duties. I believe that to have arisen from a change of taste in a great measure since the beginning of the last century, especially the time of George II. and Louis XV. and the introduction of what was assumed to be the Greek and antique taste under Adams the architect, Chambers and others, when cast-work was very much introduced into cielings and walls, cast-work in putty decorations on wood instead of carving on wood, which abounded under Grinlin Gibbon, and under the architects of Queen Anne's time. I apprehend that the system of cast-work and mechanical process has displaced the florid and more elaborate style of our ornamental work ; and I believe that the attempt to supersede the work of the mind and hand by mechanical process for the sake of economy, will always have the effect of degrading and ultimately ruining art. Formerly, for instance, it required a long apprenticeship to acquire the system of ornamental plaster work, done by the hand in cielings : there were artists that were brought up from childhood and passed their lives in that occupation ; there is not one now to be found in this country. A few of those exist in Ireland still ; but during my knowledge of practice, which has been for upwards of 25 years, I may say that we have had but two or three modellers at the same time, who have been capable of executing well the matrix from which these ornamental cast-works are done ; a Mr. Bernasconi till 1820, Mr. Rogers, and more recently Mr. Nicol ; and the consequence of the paucity of hands, the delay and the difficulty has been, that architects have been deterred from the introduction of ornamental works of this description. Within the last few years, however, an improvement has taken place, from more universal acquaintance with fine examples on the Continent, the prosperity of the times, great competition and other causes. Some years ago we had an ornamental painter, Mr. Dixon, but that art has ceased and is altogether lost.

1432. That would not be attributable to the same cause you stated before, which was the preference of casting instead of working?—No ; but it is attributable in great measure to the introduction of mechanical art, generally termed polygraphic, as for instance, all kinds of papering, carried on in France (to which country the observation may also apply) still farther, in the execution of historical subjects, landscapes, &c. in papering, which are well known.

1433. Is it assignable to any other cause particularly?—I think also to the absence of taste during our exclusion from the Continent, and in the absence of encouragement of that class of art.

1434. Do you suppose that the absence of taste proceeds from a want of artists?—Not from a deficiency of talent if properly cultivated ; but I presume that the want of artists proceeds rather from the absence of taste and encouragement in employers, who have not had the means of forming a good taste, and who have not had the wealth, during the last half century of taxation, war and dear living, to encourage those secondary arts which are expensive in this country.

1435. You have stated in the course of your evidence that there have been in your acquaintance, at the same time, two or three artists only who can execute from original designs in plastering?—Only two or three artists who could execute

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well from original designs; in that art there has not been, as I have already stated, great employment for many hands, so little has been the demand.

1436. Do those artists, in consequence of the smallness of their number, charge a higher price than they would if there was a greater number of artists?—Yes, they do.

1437. Do you think if there was a greater number of artists, and in consequence the price of that species of art was diminished, there would be a greater demand for it?—Unquestionably a greater encouragement of such a class of artists.

1438. And a corresponding improvement in taste, and better appreciation of works of art?—Yes, the benefit would of course be mutual. I apprehend that there are two sorts of encouragement; the one, abundance of employment, the other, such an estimation of the art in the public as would stimulate ambition, and urge the artist by the cultivation of his art to seek honours in the higher departments. In this commercial country wealth is apt to be considered the supreme desideratum, and if the artist unites calculation and conduct in business with excellence of talent, he at length becomes a tradesman, seeing no prospect of other reward. Of course this observation applies especially to arts connected with trade and manual labour.

1439. Have you had occasion to consider art as applied to manufactures?—Yes; I have considered it so far as relates to architectural decoration, that is to say, in bronze, steel, plate, and iron, papering and occasionally china, &c. and whatever manufactures depend materially on design for their effect. Having resided a good deal abroad, I have been piqued as an Englishman at seeing the great superiority of foreigners in that respect. I have visited the manufactories of this country with a view to this question, and I have exceedingly lamented the want of instruction I found in those manufactories, but I have much more deplored the indifference shown by Government on a subject which materially concerns the honour and character of England as respects arts, and which is of paramount commercial and national importance in a manufacturing country, where the cultivation of taste only is wanting to give us the superiority over the world.

1440. Did you turn your attention to any particular species of manufactory, or did you take the whole range?—Yes, especially those employed in architecture, as, for instance, brass works, applying to balustrades, furniture of doors, grates, stoves, plate, cutlery, and similar works done at Birmingham, which an architect is often called upon to direct. I have found that, from the ignorance of the true principles of design, there is a constant waste of capital in the capricious and random endeavour to catch the public taste; I have freely commented upon this deficiency, and have generally found it confessed. The manufacturers are not sufficiently impressed with the necessity of a higher culture of design; they generally dabble themselves, and put things together from books; they purchase books of design with avidity, and I have known them buy up the stock of a bookseller to secure the exclusive advantage of a rare publication of patterns. Some years ago his Grace the Duke of Northumberland had the liberality to lay out a large sum in his house at Charing-cross on manufactures wholly English, and of unusual magnificence. I followed the execution of these in various manufactories, and found them always at a loss for design and models well understood, and confessing, according to their own words, the deficiency of the master hand.

1441. Were those works executed after the taste of any particular æra?—Generally what may be called Grecian.

1442. In what respect do you consider the productions of foreigners, in articles of porcelain, superior to those produced in this country?—Unquestionably in the forms and in the design of ornament, and the adjustment of colours.

1443. Do you mean the colours are better prepared, and that there is a greater degree of brilliancy in them?—I should say the harmony of colours, as applied by artists in the painting of flowers, history or landscape, &c.

1444. In which of those do you think foreigners are superior to the English, I mean as regards porcelain?—Flower-painting and ornamental scroll-work, and the blending of the gold with the proper colours.

1445. How far do you conceive that is connected with the art of design?—First of all, I conceive the beauty of the porcelain must depend upon its form, and its contrivance; for instance, the works from China, in which we see animals introduced, not only with a view to ornament, but for real utility, as handles, feet, &c., as also in the antique vessels in pottery or bronze, we constantly observe an admirable adjustment of such useful and ornamental portions of the work, full of taste

taste and meaning; and, secondly, the beauty of porcelain must depend upon the arrangement of the design, and colours painted upon it.

1446. Did you pay any attention to the different qualities manufactured abroad; for instance, at Paris, at the manufacture of Sevres, and those made at the common manufactories in the neighbourhood of Paris, for common use?—Upon the quality of the material, I cannot pretend to answer; I merely speak as to the art or design employed on the work. I beg to mention upon that subject, that my friend Mr. Isabey, the miniature painter to Napoleon, was occasionally employed at Sevres; his talent, which is the first in France, had been employed by the Government in historical painting, and portrait and ornamental painting in the china works got up at Sevres. I may add on this subject, that amongst a large acquaintance I made at Rome of French artists brought up at the Academy, (of whom I think there are from two or three painters sent annually from Paris to Rome to study, and of those men I think I have known about 15,) there are not above three or four who have become celebrated, the rest being very accomplished men, but scattered throughout the provinces of France, and transferring all their knowledge to the different manufactories and provincial schools. I have seldom heard of these men, except that they were living in their own provinces, without much fame in the upper branches, but their skill honourably employed in assisting various manufactures.

1447. Are you acquainted with the mode in which the persons sent from France to Rome to study are supported; if at the expense of Government?—Yes, of Government. The students of the Academy at Rome live and study together in the different museums at Rome; the Academy was instituted in the reign of Louis XIV., with every possible advantage which students can have; indeed, too many; and all the evils of the academic system have been experienced there for many years, and have been lately avowed publicly by Monsieur Vernet, their president. The evils of too close an adherence to the academic system are as great nearly as the total neglect of it in a country.

1448. With regard to the art employed on porcelain not under the protection of Government, what is its comparative merit with that of England; you have mentioned Sevres; now draw the distinction between that establishment, and those which depend on popular support?—I should say, that the latter follow the higher example of those schools instituted by Government.

1449. Do you mean to say, that they have as much excellence in manufacturing porcelain?—Not the same excellence, but they imitate more or less the higher manufacture.

1450. Is the taste exhibited by such persons, depending upon popular support, equal or superior to that exhibited in England in the same branch of manufacture?—I think it is superior; they look to higher sources of design on the Continent generally.

1451. You do not think there is a sufficient diffusion of talent among artizans in general in this country?—There is an abundance of talent, but a want of opportunity of obtaining more correct knowledge of design.

1452. There are not the means of diffusing them among those persons who are capable of such instruction, if afforded them?—There are not the proper means in this country.

1453. Have you considered the relative state of arts, as applied to manufactures, as compared with England and the Continent?—I have.

1454-5. What is the result of your inquiries upon that subject?—I apprehend that the object of legislation on this subject must be the multiplication of industry and commerce, as well as to give splendour and do honour to the country. The Governments of the Continent have been always better and more systematically directed to arts and manufactures than by our own scattered endeavours, especially in the higher departments, by establishment of professors of archæology furnishing the learning necessary, academies providing accomplished hands, by premiums on manufactures, direction of some of them, by exhibitions of art of all ages gratuitously, thus diffusing taste through every class of society from the manufacturer to the purchaser. The result on my mind has been, a conviction of the necessity of such means in this country as they have on the Continent, which, superadded to the capital and industry of this country, would give us the superiority over every other in arts and manufactures.

1456. Do you consider the arts are more in general diffused among the classes

C. R. Cockrell,
Esq.

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of artizans on the Continent?—Unquestionably, inasmuch as the leisure of the artizans in most of the cities, of France especially, is passed in the palaces and gardens of the king, where they have beautiful works before their eyes, in architecture, sculpture and painting; a paternal and enlightened government long ago (near 300 years) provided these elegant recreations for the people, instead of passing their holidays, as our artizans do, in the pot-house. In various manufacturing cities which I have seen very lately, as Sheffield, Birmingham, Glasgow, &c., I have been struck with the degrading comparison.

1457. You are very favourable then to the opening of public galleries containing works of art of all descriptions, and the free admission of the public to those galleries?—By all means, especially as connecting their amusements with a more refined recreation, as well as affording them the gratifications of curiosity or study.

1458. I suppose your remarks would more especially apply to manufacturing towns, where generally the habits of the people require much recreation, and where their occupation is also connected in some degree with the arts?—Certainly, and every man must lament, and especially an artist, the absence of those places, such as public gardens and parks, with sculpture exhibited in the open air and in galleries, museums of natural history, botanical gardens, &c. Many of the noblemen's houses within reach of our manufacturing towns contain such museums and collections as would have conferred the utmost advantage upon them if so bestowed. I beg to mention as an instance of this kind of liberality, that Sir Robert Lawley gave a gallery of casts some years ago to Birmingham, which has formed the foundation of a collection there.

1459. Can you mention any instance in the provinces where an artist educated in the higher branches has devoted himself to the more simple process of introducing art among the manufactures?—Yes; I have already cited Mons. Isabey and the French academicians; in this country I know that Mr. Briggens, a very able artist, established himself at Birmingham, but though fully qualified, he did not succeed, and left the place about ten years ago. This I must attribute to want of discrimination in the public taste as well as in manufacturers, since they would have paid for design if worth their while. However, all experience both in ancient and modern times shows, that if able artists confer advantages on manufactures, they in their turn have often produced great artists.

1460. Do we draw the inference from that, that it is desirable even among artizans to encourage the knowledge of correct principles of design, to encourage among the lowest class all that portion of art founded upon principles which may be called almost the science of art; for instance, the knowledge of correct drawing, proportion, perspective or any of those things; would such instruction be or not a benefit to the mind of artizans in so far as they are artists?—I do not think such knowledge compatible with the occupations of artizans, and the encouragements to it would mislead them, and interfere with their proper callings, and right division of labour, in which excellence already requires all their ability. There is a wide distinction between art and fine art; in the latter the knowledge of artizans whose bread is earned in laborious work, must be always very limited, compared with those who have an original genius for it, and have been brought up in the highest schools, and with the best opportunities of instruction. This knowledge is a science of itself, and requires a life to attain. There is every respect among artizans towards men of superior knowledge, they bow to them, and follow them implicitly if they have reputation for merit; but I apprehend that any attempt at a general diffusion of the higher principles would be futile. Those principles may be in a measure imbibed by the constant view of fine objects, and the encouragement of men brought up in higher schools to instruct in the lower branches of arts and manufactures, would be, in my humble opinion, the best course.

1461. Do you consider the ancients dwelt much upon the importance of the connexion between manufactures and arts?—I should say the evidence of all history, especially Grecian, confirms the fact of their solicitude on that subject. We know that a stranger who established a new manufacture in Athens, obtained the rights of a citizen. Athens and Ægina were the great manufactories of Greece in all works connected with fine arts; some of the most illustrious philosophers and statesmen were sons of manufacturers, or some way connected with fine arts. The artists of Ægina had more commissions in all parts of Greece than any other nation. The manufacture of bronzes, especially candelabra, is celebrated by Pliny.

Herodotus

Herodotus informs us that they had a protecting duty on fictile vases, and there were peculiar laws for the protection of manufactories and the restraining the artists from emigration. Great artists arose from the manufacturing establishments; and again, it is apparent from all their works that those artists who had failed in the higher branches applied themselves to the lower ones, and we have admirable works of a minute and minor kind comparatively, such as vases and bronzes, armour and medals, which unquestionably are executed by men who have worked upon a much larger scale, and attempted very much higher things.

1462. Have you designed for manufacturers?—I have had occasion to design for various branches of manufacture; and I have found that a very particular devotion of study is requisite in the application of art to the particular material and mode of workmanship, in every branch of manufacture, and that in fact each requires a practised artist.

1463. I understand that you have designed for manufacturers?—Yes, I have designed for Rundell & Bridge, at the time they employed in the same occupation Mr. Flaxman, Mr. Stodhart, Mr. Bailey and Mr. Howard; and one of those gentlemen specially attached to the concern received a salary of 500*l.* a year, and a house to live in, and a portion of his own time to employ in his art, not in their interest, and apprentices who working under him were separately charged against the house; and I had occasion to know that they spent in designs alone 1,000*l.* a year and upwards, and quite as much more in the higher order of chasing, and the execution of ornamental works. In illustration of the magnificent and enthusiastic patronage of manufacturers, and the honour and advantage they confer upon their country, I beg leave to mention an anecdote of the late Mr. Wedgwood, related to me by Mr. Cumberland, of Bristol, who wrote a pamphlet in 1792, recommending a national gallery of sculpture, casts, &c.; in aid of which Mr. Wedgwood made a tender of 1,000*l.* I beg further to say, that I have found Wedgwood's works esteemed in all parts of Europe, and placed in the most precious collections of this description of works.

1464. As such designer, have you had any opportunity of observing that any want of protection exists for the invention of the artist?—Yes, in a great many instances; and to my knowledge that house in particular (Rundell & Bridge) has suffered most materially from piracy.

1465. Do you mean to say, that when they have paid an artist a high price for a beautiful design, that persons in the same trade have copied the design and offered it at a less price?—Yes, that has been the case in every business of this description.

1466. And do you consider that upon that account there has not been so much encouragement in the employment and the payment of a high price to that particular class of artists?—Decidedly so; because, say they, we pay you to design for other people. That is especially the case in paper and in furniture, and in floor-cloth manufacture. It was but yesterday I had occasion to see a very eminent floor-cloth manufacturer, and who stated to me that his designs were copied within a few weeks after he had issued them, by a cheap house in Bristol. These gentlemen express their obligations for the designs, but they say, "we cannot continue to employ you, because we have no protection for the designs after they are made."

1467. Have you ever turned your attention to the mode of protection necessary?—I have not particularly done so, but a cheap and summary remedy to the evil is necessary. I understand that wherever questions of patent have come before the Court of King's Bench, there has been a disposition always on the part of the jury to favour the liberal construction of the case, as they conceive it, and to oppose exclusive rights; so that a person in defending his patent is very much discouraged.

1468. Would it be any advantage if the protection were afforded in these cases at a shorter period than patents are generally taken out for, which is for seven or fourteen years; do you not consider that a limitation would be advantageous?—Various terms adopted for various materials.

1469. And that the degree of protection should vary with the necessities of the case?—Yes, from the nature of the material and the fluctuation of fashion, which changes in paper, floor-cloth, printed and painted wares more readily than in silver, bronze and other expensive materials.

1470. Is there any protection at present for printed papers?—I believe not; I judge from the dilemma the manufacturers are always in, between their solicitude

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tude to show their inventions to purchasers, and yet to conceal them from manufacturers; in receiving a customer, therefore, they have first to discern whether he is a purchaser or a pirate.

1471. Would three months, which are now allowed to the maker for the protection of designs in printed cottons, be sufficient for the designer of paper?—I should think three months rather a short period.

1472. Have you ever considered whether there should be any system of registration employed for designs?—I conceive that to be a very certain mode in some sorts of manufacture, and a summary legislative power by a jury of certain persons well acquainted with the art; for such particular acquaintance is necessary to recognize and distinguish the principle of a design through any attempted variation of the parts; and this is a point of some difficulty, and has been found so in patents.

1473. Do you not think an injunction in the Court of Chancery is the best means, if you can obtain it at once?—Yes, if at once, but hitherto it is an expensive and tedious mode, and the object is often lost during the process.

1474. Have you had occasion as an architect to turn your attention to the effect of the Excise law which regulates the shape of bricks?—Yes.

1475. Can you state from your own knowledge what is the difference of Excise charge?—I have long known that the Excise levy a great increase of duty upon bricks moulded out of the common way, being 5s. 6d. on common bricks and 9s. per 1,000 on bricks exceeding the common size in any dimension, so as to dissuade architects from the use of moulded bricks in their works. The celebrated Sir Henry Wotton complains of the want of knowledge in this respect in England, observing that there was generally too much of the material of bricks in the makers.

1476. As an architect, do you think any person who was desired to form a stack of chimneys with moulded bricks, according to the beautiful models we have in the old buildings, that he would be dissuaded from adopting such material from the effect of the Excise charge solely?—Not solely; the expense of moulding and the charge that comes upon that expense would be too much to make it worth his while, since it amounts to the price for which they could be done in stone.

1477. Suppose it were doubled, or even trebled, would not the mere models or the cost of the bricks, for the use of a work of that kind, be a great proportion of the entire charge?—The increase would be so great that they would rather execute it in Bath stone.

1478. Is there any thing else you would wish to state?—I would wish to offer, with great deference, my opinion on the advantages derived from galleries of casts of classical objects in sculpture, in parts of architecture, vases, casts from bronzes and from fine works of all periods, botanical gardens and museums of natural history, open to the public, which, wherever they do exist, I have observed to be extremely frequented by the public in this country. I have seen and watched with very great interest the establishment and growth of institutions for the encouragement of the fine arts in Dublin, Edinburgh, Bristol, Birmingham and many other places; these have been raised by the subscriptions of individuals, often manufacturers themselves, very enthusiastic for the honour and for the real improvement of their native towns; but the means being very small, they have been obliged to support them by the attractions of fine art and annual exhibitions; they have not been able to bring them to bear more directly on manufactures to such an extent as they otherwise might have done; and I doubt not that if these institutions were in a situation to add to their means, by the encouragement and aid of Government, afforded under proper conditions, and were enabled to give rewards, and to hold out premiums for works wholly applicable to manufactures, that the original promoters of those institutions would be gratified and stimulated, and the ultimate objects of those interesting schools would be fulfilled; a permanent solidity would be given to those occasional and fluctuating efforts of enthusiasm or prosperity, of which we see so many examples, and the Legislature would obtain the desired effect at a much cheaper rate and more effectually, than by any other means I have been able to contemplate for the general improvement or application of art to manufactures. I am acquainted with many of these schools. I was in Birmingham the other day, and saw that since my visit eight years ago, a very respectable academy had been established there; and there are from 80 to

100 young persons learning drawing belonging to that academy, as well as independent schools, as that of Mr. Line's.

1479. What are the class of persons attending there; are they artizans or sons of artizans?—Sons of artizans and tradespeople. Several schools are to be found in London, where instruction is given in the rudiments of drawing required by joiners and other artizans at a very low rate; but they are all on a limited scale, being started by individuals. I have a firm conviction, arising from long acquaintance with the subject, that there is a superabundance of artists in this country, and for one who thrives, a large proportion are without employ; and that the unsuccessful class are not so well paid as good mechanics. In this country there is a great propensity to art, and its attractive nature will always supply abundance of artists; but they have not been directed in a course to apply their art to manufactures, from the causes above cited, especially the want of scientific means, and an encouragement to this end, and legal security in their patterns.

1480. Has any decided improvement in the public taste taken place within the last 20 years?—Certainly, since the almost universal acquaintance of artists and the public with the Continent, the general prosperity of the times, and the improvement of mechanics, who were never so well paid as within that period.

1481. Do you consider that the continental taste is purer than ours?—Yes, unquestionably, and on better principles.

M. Felix Bogaerts, Professor of History at Antwerp, called in;
and Examined.

1482. WHAT means are adopted for giving the people of Belgium education in the arts?—We have different means. Our first schools are the Sunday schools: in them the children of the poor are instructed to the number, in the city of Antwerp, of from 7,000 to 8,000. Instruction is given not only in reading and writing, but also in design. The children educated in such schools are therefore qualified (so far as their future occupation may be connected with the arts) for the exercise of such occupation. Since the institution of these Sunday schools the intelligence of the people has been greatly developed in reference to the arts. Those children in the Sunday schools who show a disposition for the arts, are encouraged to pursue it. Not only, therefore, do they find encouragement in the workshops of the manufacturer, but (if they have a taste for superior art) in the studio of the artist. A vast number of painters at Antwerp have risen from the lowest classes of society.

1483. Are you of opinion that drawing should make a part of education?—Most certainly.

1484. Do you consider that the taste thus diffused amongst the people is not only useful for the improvement of manufactures, but also as a means of extending national taste?—Undoubtedly I think so.

1485. You have mentioned that the instruction of the people in art is first by means of these Sunday schools; what is the next step for the instruction of the people in art?—The next step is taken in the academies. The fine arts are taught at the academies; but that part of academical instruction which is devoted to manufactures, is only feebly developed in them.

1486. Do the workmen frequent the academies?—Certainly.

1487. Are the academies open to all the world?—Yes.

1488. Can the workmen attend the lectures of the professors of the academies gratis?—Yes.

1489. How are the professors paid?—They are paid by the city or town in which they lecture. Of all the schools of the academy, that which is most frequented is the school of architecture. There they learn perspective, the interior decoration of houses, and various branches connected with internal and external architecture.

1490. Are these Academies at which the workmen receive instruction common to all the cities in Belgium?—Certainly.

1491. Are there also daily schools in which instruction is given in drawing?—Yes.

1492. According to your representation, may we not infer that the knowledge of design and a taste for arts is very much diffused amongst the people of Belgium?—Decidedly.

1493. And that within the last few years the knowledge of design and a taste

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for arts among the people of Belgium is very much extended?—It has been very much extended indeed of late years.

1494. From what time do you date that extension?—From the last re-organization of our general system of instruction.

1495. How long is it since the general system of instruction was re-organized in Belgium?—Within the last 15 years.

1496. Since the introduction of design as a portion of national education, have the manufacturers of Belgium improved?—They have.

1497. Has the national taste improved?—It has.

Lunæ, 31^a die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Charles Toplis, Esquire, called in; and Examined.

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1498. WILL you inform the Committee how you are connected with the London Mechanics' Institution, or with the artisans and manufacturing classes of the country?—I am one of the vice presidents of the London Mechanics' Institution, and I am also director of the Museum of National Manufactures in Leicester-square.

1499. What part of the Mechanics' Institution relates to the instructing of artisans in design?—There are three schools, all of which are superintended by masters that are appointed for the purpose.

1500. Will you state what departments are taught by those masters?—There is one class for teaching geometrical and mechanical drawing; that is, drawing to scale with the aid of mechanical instruments; another class for teaching the drawing of ornament; and a third class for the human figure, and I believe there is a fourth class for landscape, at least there was some time ago; I am not sure whether it still continues, but I believe it does.

1501. Do they teach perspective?—They do in the geometrical and mechanical drawing class.

1502. Is that sort of instruction given which would enable a person to draw patterns for fancy goods?—That is one of the branches which I include under the designation of ornamental drawing; but it is not precisely that kind of drawing which has been practised in these classes; however it would give them the facility for turning their faculties that way.

1503. To a certain extent you educate them for pattern-drawing, do you?—Yes, by giving them the preliminary education, certainly, though it has not been expressly directed to that one object.

1504. Do you give them means of studying the beautiful specimens of the antique, either in statuary or in vases?—There is another class for modelling, where they have such specimens, though not to the extent they ought to have them; but they have minor specimens, such as their own means can command.

1505. Have you any gallery of casts?—No, only the casts I have just now alluded to; the detached pieces; we have no gallery of entire figures.

1506. You have no such gallery as would amount to an exhibition of works of art, have you?—Certainly not; there is a museum of models, apparatus and specimens of minerals.

1507. How do you think that those branches of the art of design which are taught in the London Mechanics' Institution suffice for the necessary education which would be desirable for artisans in design?—I think there is a very fair ground-work laid, but it would require extension; for instance, in that department, which has been mentioned of pattern-drawing, it ought to be carried out into that, and into other very important branches of manufacture, one of which may be cited, namely, the porcelain and earthenware manufacture.

1508. Have you ever had under your consideration the propriety of not only teaching the artisans design, but also of teaching them the connexion of design with the peculiar trade which they pursue?—I have attended to that, and have expressed my opinions upon those points in what I have written here.

1509. The

1509. The meaning of the question is this; suppose that you have a master to teach design, do you not think that it would be also necessary to have some person who should stand intermediately between the design and the fabric to which the design is to be applied, and show how the one is to be adapted to the other?

—Yes, certainly; I conceive that the elementary schools of design would be of the same value for all; after they had made a certain progress in the schools, it would then be necessary to draught them out into the particular department of manufacture which their inclination or their talent might lead them to; that then they would require express instruction in those particular branches; for instance, in the porcelain manufacture, it is requisite that a painter there should be able to paint landscape and other natural objects, perhaps to compose pictures, but at all events he should be able to copy a landscape or other representation accurately; but then the management of the colours and other materials used in the porcelain painting requires express teaching, and that knowledge he must derive from some master appointed for the purpose; he would in fact have to undergo an apprenticeship in that particular art; but his previous preparation in the school of design would qualify him to attain the particular technical application of his art in a comparatively short time, so as to make his labours become profitable both to himself and his employers in that particular department.

1510. You are acquainted with the application of the designs to manufactures through the medium of the Jacquard loom, are you not?—I am.

1511. Is it not necessary in the application of design to the production of figured tissues there, that the artisan should to a certain extent be an artist, so as to know how he could call out the design into existence on the fabric which he is weaving?—That is not necessary to the weaver, because the loom is set for him.

1512. Is it not necessary for the person who sets the loom?—It is quite necessary certainly that this man should be imbued with the principle of design; he should have certain tastes, and know what forms will have the best effect upon the tissue.

1513. In fact, it is the intermediate instruction which applies the design to the fabric, is it not?—Yes; the workman himself has nothing whatever to do of necessity with the design; he weaves with perfect indifference all sorts of designs, the cards which give the pattern being put into the loom, and they operate the design without any knowledge of it being required on the part of the workman.

1514. Have you been in France?—I have.

1515. Have you had an opportunity of observing the means by which artisans are instructed in art in France, and the effect which such instruction has upon them, that is, by opening galleries?—In Paris, the splendid collection of the Louvre is open to any applicant there to study, to make copies from the pictures and from the statues. In Bourdeaux they have a similar collection, not upon the same scale as the Louvre, but they have a collection of pictures and of statues which are also open to any applicant to study. In Lyons, I believe, their schools are more expressly directed to their peculiar manufacture, namely, the silk manufacture. I believe it is the case in their university schools, that they are open indiscriminately to all students. The university of Paris and the medical schools are there open. They have also schools for the training of artisans; they are at present re-modelling or rather re-organizing, I should say, the Conservatoire des Arts et Metiers, and there is now a series of models made by the pupils of one of these schools, which are made in a creditable and workman-like way; that is, they are made to scale and correctly finished. They are going on to complete an entire collection of all the most useful machines that are employed in great works and in manufactures.

1516. Will you continue any observations you wish to make further on the subject?—In their manufactures generally which I have examined, there appears to me to be more care bestowed upon the ornamental part of it, and in many instances a better taste displayed, that is, more in conformity with recognized principles of taste than we generally observe in ornamented manufactures in this country. The close study of the fine forms of antique sculpture and painting manifests itself in a great number of the productions of their manufactures.

1517. What manufacture would you principally specify as exemplifying that?—I should advert chiefly to the porcelain manufacture and their ornamental casting.

1518. Should you mention paper as a specimen?—That I should also include, that is, their coloured papers, their hanging papers; in that they are very far before us certainly.

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1519. You have mentioned as one means of instruction in France, the gratuitous access to these collections?—Yes.

1520. Are there any other sources of instruction to which you would attribute the superiority you ascribe in design to them on the part of the artisans?—The particular schools established in particular districts where the manufactures are; I should say in Alsace, at Lyons and at Rouen.

1521. There are eighty schools altogether, are there not?—Yes.

1522. Is there any system adopted in France for teaching the artisan the intermediate process of connecting design with the peculiar branch of manufacture which he is to pursue?—That I believe exists at Lyons; they are expressly trained to that there.

1523. Would it not be very desirable to have that species of instruction given in England?—Unquestionably; it is my opinion that nothing would more facilitate the useful application of the art of design to manufactures than the appointment of intermediate masters to train the student from his general knowledge of design to particular branches of productive manufacturing art. They all bear such distinct characters that it becomes in fact a separate occupation: the man who is qualified for designing the ornaments of an iron-foundry would be at a loss to design for the paper-hanger or for the china-painter. In many cases the peculiar manipulation of the manufacture demands a peculiar knowledge and peculiar tact in the artist who is to design for that particular branch.

1524. Then the principle of your instruction would be, that you would give general education first of all in design, and next you would allow the artist to follow that branch for which he had a peculiar talent?—That branch for which he appeared best adapted.

1525. And in choosing that you would follow the principle of the division of labour, and turn his attention as much as possible to that?—Certainly.

1526. After that would you allow him, when his education had been sufficiently completed, to go forth and become a designer in any part of the country where there was a demand for such species of design as he had devoted himself to?—Yes.

1527. Do you think that persons so trained would find sufficient employment among the manufacturers?—I am quite of opinion that they would; and the readiness with which he would find employment amongst the manufacturers by any excellence which he had attained in these schools, would be a constant stimulus to exertion in the schools to reach that excellence. In France I believe it is found to be invariably the case, that when a boy has acquired a certain ability in the arts of design, and has shown taste and genius, he is eagerly sought for by the leading houses, and when he is of good moral conduct, he commonly terminates his career by becoming a partner in the house.

1528. Are you aware whether the statement you have made is not exemplified also by the extreme encouragement which some English manufacturers have afforded to design; taking, for instance, the well-known manufactures of Wedgwood and Davenport, who have been very anxious to encourage design?—Yes; and I have known several instances of manufacturers, particularly in the porcelain ware manufacture, who have been exceedingly inconvenienced for want of able artists to carry on their works. I know one house now that has had in hand, I think for at least four years, a service of porcelain for The King, and it has been retarded in its finishing a very long time by the manufacturer's inability to procure a sufficient number of first-rate hands to do the painting upon it.

1529. Would the manufacturers in those cases have to pay high prices to the artists whom they employed?—The manufacturers in such cases have to pay a higher price in the ratio of the scarcity of artists; yet there are in this country but a few first-rate artists in this branch of business, and they can command their own rate of compensation.

1530. You say the manufacturers would employ such persons abundantly?—I believe that class of persons in the porcelain and earthenware manufactures are well employed, that is, there is a constant demand for their services; but if you were to educate them, you would have the same ware which is now ornamented in very bad taste ornamented in good taste.

1531. In fact, in the instances you mention art is dear?—It is.

1532. And that proceeds from a want of diffusion of taste and design among the people?—Palpably so, because the greater part of these works of art are even works of very vile art; they take the worst of copies, and that is one instance of the want of education in the fine arts, in the superintendents, because they frequently take very imperfect works and give them to their workmen to copy. We are a general

a general taste diffused among the manufacturers as well as among the workmen, it would be at little expense to give graceful ornaments to their ware as it is to give the rude, barbarous coverings with which they still ornament their ware.

1533. Is not originality of design very scarce, and is not art chiefly confined to copying?—Yes, it is. I can give an instance of that; the common earthenware manufacture takes its style of ornament from China, that was brought over here many years ago; they still continue that barbarous style of covering which the Chinese had adopted. A very great improvement has been recently made in the means of multiplying the copies of designs for transfer to the surface of the ware, by printing off a continuous sheet, and such is the constant demand,—but this comes from the bad taste of the public perhaps,—such is the constant demand for the old Chinese barbaric ornaments, that they have been obliged to engrave their cylinders in the new machines to those patterns, though they have at the same time brought forward much more tasteful designs of their own; but still the great demand by the public has compelled them to adopt the old rude style of ornament.

1534. In the case you have alluded to in executing the order for The King, would there be greater facilities for executing that order in France than in England?—I should think there would be. It appears to me that they turn out their large pieces of porcelain much more abundantly than we do, and I know perfectly well that they do larger works with more facility than we can.

1535. You laid down the principle that having instructed the artisan to a certain extent in the general principles of design, you would then allow him to confine his attention to the particular branch of manufacture to which the design is applicable?—Yes.

1536. Have you ever turned your attention to the best mode of carrying that principle into effect?—Were I to set about it, I should take a man perfectly conversant with that branch of the business, and give him the pupils, and say, “Now you take those pupils, and instruct them in all that is necessary for this particular department;” in the instance of porcelain he would say to him, “You have been accustomed to use such and such colours, which are at once obvious to your eye; you know the colours you are going to apply to your picture by their appearance on the palette, and you know they will have the same effect to the eye which they have upon the palette; here you are going to encounter a totally different principle; you are taking a colour which is totally different in appearance to what it will be when it has been subjected to the process of burning. This is perfectly new to the student; he then has to be instructed in and shown what are these changes that take place in the colours in the operation of burning. This is a preliminary training which he must necessarily go through.” Then there is the effect of different fluxes upon the colours, the effect of the different combinations of colours, the quantity of flux that is necessary for one colour and is necessary for another that are to be exposed to the same degree of heat; the colours that require different degrees of heat; and all these technical peculiarities must be taught to the general student of design. He is only qualified before he comes there by training of the eye and the hand; his eye can measure forms and trace their contours, his hand can make the copy upon a plane surface of those forms.

1537. The instance you have given in the case of porcelain, is an exemplification of the principle which would generally apply to the adoption of design in manufactures, is it?—Yes; for in the iron foundry, for instance, the student who had been taught to draw ornaments upon a flat surface, appropriate to that kind of material, would have to be taught when he comes to apply himself to this particular branch, that all kinds of forms would not be admissible; they would not deliver from the sand; he must have a peculiar knowledge of what will and what will not be manageable in the hands of the moulder, and then he comes to a peculiar technical training. That is another instance, and I fancy it will be found generally to prevail all through.

1538. In order to subdivide instruction in art in this way according to the manufacture to which it is to be applied, would you adopt any central system of instruction, would you educate masters in these peculiar branches, or what course would suggest itself to your mind?—I think it would be most economical to the public to establish these secondary schools in the field of the peculiar manufacture, as in the instance of the French silk manufacture they do at Lyons. All that applied to the connexion of the arts of design with the ornamenting of porcelain and earthenware, would be best taught in Staffordshire. The iron foundry is too universally spread to say where it would be best situated, but perhaps it is one of

Charles Toplis, Esq. those which would be best in London ; and there are certain other diffused branches of manufacture, where a central school would be the only one which could be conveniently established.

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1539. What would be the benefit of a central school?—The students would be more numerous, because you would collect them from the whole kingdom.

1540. Would the facilities of instruction be greater?—They would, because the greater the number of pupils, the more economically you can educate them. There is a central school in London, for what is called the teaching of art, but the misfortune is that there are no teachers ; that is, the Royal Academy ; the students are drawn there from all parts of the kingdom, and when they get there, there is very little or no instruction.

1541. How far do you think it would be desirable that the Government should interpose to assist in the formation of establishments, such as those you have recommended?—I think, as it contemplates a national benefit, that schools should be established at the national expense.

1542. You have laid down certain principles for the education of artisans in art ; do you think it desirable or not, that besides the direct instruction which you have suggested, they should have also collateral assistance given to them by opening as much as possible galleries and exhibitions, where they might freely see all that is most beautiful in art, without any difficulty at all?—I think that is certainly desirable to the students, and I think it would have this further beneficial tendency, namely, that of improving the taste of the community in general, which wants educating certainly as much as the artists that are to minister to their taste.

1543. From your knowledge of foreign countries, do you think that the people of this country have had justice done to them in the way of instruction by the free exhibition of works of art?—I think not.

1544. Do you think that there is any want of talent for art in this country, or for a natural appreciation of it?—I think not ; I think we have instances of as much fine taste in this country as has been exhibited in any part of the globe.

1545. Do you think that the people of this country have had equal advantages with most foreign civilized nations for developing their taste in art?—I think not.

1546. Do you attribute that to the want of free and open exhibitions to the public of works of art?—Yes, and I would instance another case in Paris, and the public gardens and buildings around there ; they more freely ornament their grounds with fine works of sculpture than is done in any of our public places.

1547. Do you think that the climate of this country is any objection to that?—I think there is some little inferiority in the climate of this country.

1548. But there are some instances in which that does not apply, are there not?—Yes.

1548*. In iron statues they would not be affected by the climate, would they?—No, our metal statues stand very well ; marble would be the thing that would chiefly suffer. I think it would be possible to form, at a moderate expense, large collections of plaster casts, which would improve the taste of the country equally with the originals.

1549. You have suggested the subdivision of the study of art as applicable to different manufactures ; you have also suggested the expediency of open galleries accessible to the public ; will you, in the third place, say whether you have ever thought it would be a desirable thing to make design to a certain extent a portion of national education ; that is, wherever there are popular schools of education, day schools, authorized more or less by the Government, and formed on a systematic plan, you would then use means of infusing a certain knowledge of the principles of design into the minds of the population?—I am of opinion that the arts of design are so extensively useful to almost all classes of operatives, that after the first elements of teaching, such as reading, writing and arithmetic, I would make the arts of design a necessary concomitant of that branch of education.

1550. Do you think that such a system would be useful to make our workmen better artists, and to create in the people a greater demand for works of art, and to elevate their minds, and enlighten their understandings?—I am quite of the opinion that that would follow, and I have here expressed it.

1551. Would it be a difficult thing by any means to make, to a certain degree, the knowledge of design a part of national education?—Not at all ; I think it is quite as easy to teach the arts of design, as it is to teach the art of writing.

Mercurii, 2^o die Septembris, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Charles Toplis, Esq. called in; and further Examined.

1553. AS you are particularly familiar with mechanics' institutions, will you state to what extent and in what respects the constitution of those institutions is favourable to the development of art?—With the permission of the Committee, I will begin with giving a general statement of the objects of mechanics' institutions. The spontaneous origin, the progressive extension and the steady self-maintenance of mechanics' institutions throughout the country, are indisputable proofs of the existence of a strong desire for knowledge of a different character from that which the active classes of the community could heretofore derive from the educational establishments to which their station, leisure and pecuniary resources gave them access. The contracted and inflexibly perverse appropriation of the endowed schools of the country to the gratuitous dissemination of that kind of knowledge which never was, nor by possibility ever could be, of the smallest practical utility to men devoted to productive industry, had long since rendered the proffered boon of free instruction a mockery to that portion of society for which free education was ostensibly designed. In sterile schemes of tuition, calculated merely to rear men for the cloister, the mechanic, the handicraftsman and the peasant found nothing to aid them in their pursuits, and they had of necessity abandoned the free-schools of the country to the few whose leisure and resources allowed them to waste the whole term of education on the profitless acquisition of the Greek and Latin languages. The funds which had been appropriated to the gratuitous spread of information amongst the multitude, had become the succour of a limited few, who were pursuing what is deemed the necessary course of a professional education through the least expensive channels, or they had lapsed into the sinecure emolument of wholly unoccupied public instructors. The private seminaries which admit scholars for pay, are either too expensive for the resort of the many, or the course of instruction within them is too meagre for the wants, or too foreign from the pursuits, of the productive classes which constitute the bulk of those whose necessities demand cheap education. The people, who felt the privation and saw the necessity of appropriate elementary instruction, communed with each other on their common wants, and combined together to effectuate the object of their common desires. They associated themselves for the purposes of mutual improvement, and under the impressions of their peculiar necessities devised for themselves methods and matters of study which assorted with their avocations, their leisure and their pecuniary means. Ten years of experience have now shown at how easy a rate, through associations like the self-created mechanics' institutions of this country, sound, profitable, practical education may be disseminated amongst a people. The money contributions of the individual members are so moderate as to be little burthensome to very large bodies of the community. These periodical payments range from twelve to twenty-four shillings per annum, divided commonly into quarterly payments. The aggregate amount of the contributions commonly suffices for the hire of a building, the salaries of one or more residentiary officers and attendants, the remuneration of teachers and lecturers, and the accumulative collection of books, instruments, apparatus and illustrative models and specimens.

1554. Do you think it desirable that the pupils should themselves contribute to sustain the establishment in which they are instructed?—I think so; and therefore I have brought this instance before the Committee, to show how it works, and how easily it might be put in practice upon a large scale, to spread this kind of information. They attach more value to what they pay something for. It would be very desirable to give them education, at a trifling cost to themselves, by a little public assistance. In some cases a further expense is entailed upon the individual members for the purchase of materials consumed in the process of in-

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struction, as paper, pencils and the like, or of elementary books of constant need-ful reference; but such extra expenses are incidental to all plans of instruction. The great burthen on the resources of these establishments is commonly the erection or rent of buildings; the larger establishments have, for the most part, found themselves under a necessity of building, in order to adapt the premises to the purposes of the institution; this has been almost invariably the case where a theatre has been required, and in such instances rent, interest and liquidation of debt absorb a large proportion of revenue. Were the buildings and endowments now nominally devoted to the eleemosynary instruction of the people appropriated to the diffusion of that kind of profitable knowledge for the attainment of which mechanics' institutions have spontaneously sprung up, and were they subjected to the control and management of those whose interests coincide with the judicious and honest administration of them, the rational, wholesome, effective education of the people might be effected at a cost which the country could not feel, aided by the contributions of the scholars, so trifling that no class would feel them as a burthen. The methods of instruction adopted in the mechanics' institutions are usually by periodical lectures, by schools superintended by masters, by classes for mutual instruction, by reading-rooms, and by libraries for circulation. It is only in the larger establishments that the system of lecture instruction can have a permanent character; in the smaller ones the lectures are delivered in sessions of longer or shorter term, or sometimes only in casual courses. In the London Mechanics' Institution lectures are delivered twice a week during the whole year. From the miscellaneous pursuits of the members of these institutions, it would be inappropriate to pursue any one branch of study through a long series of consecutive lectures, like the academic courses; the courses therefore are short, and calculated by illustration to facilitate the progress of students in their private labours. For lectures of this character the larger institutions are generally enabled to compensate the services of men ranking high in science and literature. The schools are distributed into distinct branches, so that only one object forms the pursuit of each; they are superintended by a master usually receiving a salary for his services. The branches of study followed in the schools are those which call for the more continuous application of the student under the guidance and correction of a proficient. The classes for mutual instruction are commonly made up of such as, having made a certain progress in any inquiry, are qualified, by a little extraordinary application, to compose lectures or essays, which they do in turn, and read to the class, which subsequently discusses the matter of the essay or lecture. In these classes many of the more important subjects of investigation, such as those of mechanical and chemical philosophy, are prosecuted more at length and examined more in detail than they can be in the condensed course of lectures publicly delivered on the same subject. The branches of instruction cultivated in mechanics' institutions being appointed, as it were, by the students themselves, may be assumed as indicative of the necessities experienced by the majorities of those classes of the community which have coalesced for the formation of seminaries for their own use. The training for the workshop and for the study are essentially distinct. Our public free-schools recognize no difference, and have been modelled on the monastic institutions, which lead for their main end the qualification of men to converse of and with the dead. Our engineers, our smiths, our carpenters, our draughtsmen find no assistance in the dead languages; they covet to know the principles of science which may guide and correct their judgment, and to possess the elements of art, which may shorten their labour, and give the stamp of mastership to their works. In pursuing the course pointed out by the experience of their own wants, they have founded for their own use lectures, schools and museums, to teach them the principles and facts of mechanical and chemical philosophy, and to initiate them into the practice of the arts of design. With these guides, and after such preparatory discipline, they know that they shall become more skilful constructors, more ready contrivers, more expert workmen and more tasteful designers; their works will have more solidity, more fitness and more grace. Already numerous instances might be selected from the students in these schools, whose talents therein drawn forth have raised the individual higher in the social scale, and have stamped a national value on the system which had given them birth.

1555. Can you supply the Committee with any statement respecting the number of pupils in the London Mechanics' Institution; also an account of its funds and expenditure; the number of instructors, and the usual details which are laid before

before

before such institutions annually?—I can furnish to the Committee those particulars. *Charles Toplis, Esq.*

[*The Witness delivered in the same.*—Vide *Appendix*, No. 3.]

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1556. What proportion do the pupils attending the schools of design bear to the pupils generally attending the Mechanics' Institution?—They are obliged to go out after attending a certain number of courses, to make room for others. I think there are five classes of drawing schools.

1557. Do you know how many working mechanics belong to the London Mechanics' Institution?—I should think not above one-third of the number; the average number is about 1,100; our number has been stationary at that for some years; and I should think one-third of them may be called mechanics, for there are a vast number in London who are in some way or other connected with arts of production that are not strictly mechanics. There are a great number of clerks that form part of the members; and particularly law clerks, for we are just in the centre of the law establishments, and we have a vast number of lawyers' clerks among them.

1558. What portion of the instruction do they attend?—They take what courses they please; they all follow their own inclinations as to the classes they will attend; they make application to the secretary, saying "I wish to attend the drawing class," or any other.

1559. How do you account for the circumstance that the number of pupils attending has been stationary for so long a time?—That seems to be the average supply within the range of the institution; they cannot come a great distance, though we have some few whose zeal brings them from the outside of the town; but placing your building at any one point of London, you will range within a certain circuit, and that circuit appears here to have furnished very steadily 1,100 members. There are other establishments about London differing a little in character.

1560. Are there any other mechanics' institutions in London?—There are several that have emanated from that; some of them for classes considering themselves rather higher in the scale of society than those for which the London Mechanics' Institution was originally formed. For instance, there is the Western Literary and Philosophical Institution in Leicester-square, which has been going on very flourishingly. There is a more recent establishment in Mary-le-bone, of the same kind, which is called the Mary-le-bone Literary and Scientific Institution. There is another, near Finsbury, called the Mechanics' Hall of Science. There is the Mechanics' Institution in Spital-fields, which has flourished less than one would expect in a manufacturing district; the wages have been very low there; and that institution, though it began under very favourable auspices, has been always drooping, scarcely keeping itself in existence. There is another in the City, the City of London Literary and Scientific Institution. There is one at Islington, and another at Stepney. There is another recently established at Stratford. There was one in the Borough, but I am not certain whether it is still in existence; I rather think not. There is one at Wandsworth, and there was one at Deptford, but whether that is continued since the change in the Dock-yard there, I do not know; it was a good deal supported by parties connected with the Dock-yard.

1561. Have they increased much in number of late years?—They have increased in number, and those which I have mentioned are tolerably stationary as to the supply of members; that is, they have a sufficient number to keep themselves in full activity.

1562. Has the number of pupils increased much?—I should think they are pretty stationary as to numbers.

1563. Are they all upon the same system?—No, they are not upon the same system; they have each adapted themselves to their peculiar views; some taking different classes of society, and they have adapted their pursuits to the wishes or wants of the particular class forming the society. Some will pursue more literary subjects, others matters of science or matters of taste; music forms a leading object with some of them.

1564. Do they all afford more or less instruction in arts connected with manufacture?—They all, I believe, afford instruction in drawing.

1565. Can you give the Committee any details as to the number of pupils in each?—Not of those other institutions, without a special application to them.

1566. How far do you consider a knowledge of the arts of design to be important

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portant to artisans and manufacturers?—Whilst a knowledge of the principles of mechanical science is indispensably necessary to the successful execution of all works of construction, and consequently to the engineer, the builder, the carpenter and the mechanist, it is an essential part of his education to acquire it; chemical science is not less imperatively called for by equally extensive classes of operative men in innumerable departments of manufacturing industry; but to a very large proportion of the individuals engaged in both branches, some practical skill in the arts of design is either absolutely needful, or would be eminently useful. All works of construction require to be preceded by a design on paper, or a proportional delineation, which is often to be done by the workman himself. Workmen in these branches must therefore be necessarily trained to the accurate use of drawing instruments, and their operations are frequently much assisted when they can express their designs by sketches made by the unguided hand. Those workmen whose province it is to shape and give form to materials, are greatly aided in their operations when they can delineate the contours of the forms they wish to impart, or can model them in a yielding matter; and their taste is necessarily improved in studying the selected forms set before them for imitation during the course of their instruction in drawing or modelling, from which improvement their works must derive additional grace and effect. Many important branches of manufacture call for careful cultivation of the eye, for the purpose of arranging, assorting and contrasting colours, which, as an affair of taste, calls for some portion of a painter's education. Other branches subservient to the luxuries, and what may indeed be regarded as the imperative wants of a highly civilized society, demand superior skill in the delineation of landscape, and even in the drawing and modelling of the human form, and of other complex figures. As any of these operations are executed with a skill and tact to satisfy the chastened eye of the professed artist, they give value and importance to the work which has received their impress, and enhance the gratification of the cultivated possessor of the commodity. Whatever partakes of the nature of ornament will only be appreciated in a refined age, as it is characterized by grace and elegance of design and by delicacy and precision of execution. But the accomplishment of these requisites implies long and careful training in the artist, to whom, during his unprofitable noviciate, it is essential that all facilities should be afforded at their minimum of expense. When we consider the immense number in this country of workmen and superintendents, to whose successful operations the principles of science are essential; of skilled labourers, artisans and handicraftsmen, to whom the arts of design and the elements of taste in the cultivated age of an opulent society are of eminent, to many of vital, importance; when we reflect that from the knowledge and skill, and ingenuity, and taste and labour of all these men combined, the country draws all which supplies the wants, conduces to the comforts, or ministers to the luxuries of society, it would seem to be an object of no mean estimation to an enlightened Legislature to provide for the careful and adequate training, as far as public institutions can contribute, of every class of skilled labourers. The formation of schools of elementary science, of academies for the arts of design, and of museums for the collection of models of construction, of specimens of skilful workmanship, and of examples of tasteful design and graceful form, cannot fail to advance, in a conspicuous degree, both the fine and useful arts of the country. Our national greatness rests on the skilled industry of our people; it must be a part of sound domestic policy to foster, by every means within our reach, the talent which gives currency and importance to our indigenous products, and draws within the vortex of British manufacture the raw material of other climes, to be spread again over the world, enhanced in value by the labour, skill and taste of British artisans.

1567. Have you ever turned your attention to the propriety of giving protection to original designs, giving a species of copyright to them?—I have considered it a good deal, and have had much conversation with manufacturers upon it. It is a subject of heavy complaint with manufacturers that they have now so little protection in their original designs; so little protection, indeed, that they feel in many cases little disposed to incur the expense of paying artists to produce designs for their particular establishments, knowing that after they have incurred that expense they are open to piracy the next day, if they produce any thing likely to take with the public. This operates prejudicially through very extensive classes of manufactures; all, in fact, where figure or design forms a prominent feature of the production. The present protection is little available; it is an expensive process

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process in Chancery which very few men choose to resort to. It has been done by some houses in Manchester, but not very extensively. I believe it requires an application to the Courts of Chancery to grant an injunction against the continuation of the piracy, which is attended with some considerable expense and trouble to the applicant, and expense and trouble that are more than equivalent frequently to the object to be protected. The great difficulty in devising security to designs, I believe, is that of defining clearly what is an original design; you can so easily, by an alteration of subordinate parts, retain the character, and still it cannot be said to be a copy of that particular work. This would require a good deal of consideration by men conversant with manufactures and with art, to be able to produce a ready recognition of the original design which each individual might be entitled to claim; there are so many easy ways of evasion. The protection asked for would in general be for a very short time, as commonly those things of pattern merely are in demand for a season, and they would be satisfied if they could have only a few months' monopoly in some branches of manufacture. In other branches of manufacture, where the taste is more durable, the protection would require to be longer. It would have to be classified, and put under the consideration of a qualified Board; perhaps the whole affair might be effected by registration in an office superintended by men possessed of practical knowledge in the different branches of manufacture. It might be done at little expense to the individual seeking the protection, without the formality of a patent.

1568. Would you have the registration central or local?—I think it would be better to be central, because it would be so easy to transmit to that office the pattern desired to be registered.

1569. Would you combine both a central and a local registration?—I am not prepared to say that there are some manufactures so extensive and so peculiarly confined to a district, that you could do all for that one branch of manufacture in the district; but then again, there are offsets from those same manufactures, and those offsets would have, in coming to the local head office, as much trouble almost as would bring them to a common central office in the metropolis; for instance, in the earthenware manufacture, which has its chief field in Staffordshire, they could do all that related to the great branch of the business; but then you would find small detached portions of the manufacture situated at considerable distances, isolated from the large fields; so in printed cottons, it would be the same, and in the weaving of figured goods it would be the same. You find them distributed here and there in certain localities all over the kingdom; so that perhaps one central office would be more convenient than the having a number of local ones.

1570. In your plan of registration, would you adopt any system of marks upon the article?—I would deposit a copy in the office, which should have the official mark of its date of reception, which should be the date of its publication. I should give a claim from the moment when it was deposited in the office; then if another man could prove that he had, before that date, made use of this design, it becomes no piracy; the other has made a claim that must fall to the ground.

1571. Would it be desirable to have any stamp or mark put upon each article made by the person who had so registered it?—I think it would be well to say, "Registered on such a day, at the office, by such and such parties," and let them put it upon every piece of manufactured goods that they made.

1572. That would leave no excuse to any person that saw the article for pirating it?—None whatever.

1573. Have you any observations to make with respect to the expediency of having a speedy remedy, through a legal or equitable tribunal?—I think that such questions would be most advantageously settled by a local tribunal, as upon the Continent, and particularly in the large towns in France; they have tribunals to which all matters of this kind are immediately referred. Their chambers of commerce are local tribunals to which all matters of dispute between merchant and merchant at once go and are settled, instead of coming to the metropolis of the country. There is a Board composed of men skilled in that particular branch. That would be at once a cheap and a ready remedy. Such a court might proceed upon the decision of the office of registration; the piracy being sent up to be compared with the original design deposited there, they would at once issue their declaration whether it was a colourable imitation of such and such a design or not. That

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might be admitted as evidence before the local tribunals, to guide them in their judgment in the appeal made to them.

1574. You would not think that one decision by such central tribunal would be sufficient?—I think perhaps not, because you might have to investigate and call for the *virâ voce* testimony of the parties, which would be best done in the locality where the transaction took place, rather than bring them to a distant court; I think all that would be required from the office of registration would be a testimonial as to the identity or similarity of the two things in contestation.

1575. Must not you for that purpose send up to London sometimes articles of inconvenient weight to be examined?—That would happen sometimes, but very rarely; it seldom happens that those matters of taste are very weighty.

1576. In the case of fire-stoves, and other productions of that kind, might not that inconvenience arise?—Then you come to patented inventions; but if they were merely the ornamental designs upon a casting that could be sent at no great expense, it would be sufficient to send the plate upon which the design was.

1577. Have you any further remarks to offer upon the subject of protection to the original designers of patterns?—I think it of great importance to the manufacturers of the country that a speedy remedy should be afforded for this widely-complained-of grievance.

1578. And you propose that the period of protection should vary according to circumstances?—According to the nature of the manufacture.

1579. Must not you give some power of punishment to the tribunal?—Of course there must be some power of that kind; I believe a fine would be found necessary in all those cases.

1580. Have you been induced to make any remarks upon the effect of the Excise laws upon the progress of the arts, in connexion with manufactures?—My general impresson is, that where the Excise laws are in operation in any branch of manufacture, their tendency is to retard improvement in that branch of manufacture.

1581. Have they also obstructed art, as well as mere mechanical improvements in manufacture?—In the art of glass-making, I believe it is universally acknowledged that the want of improvement is mainly to be attributed to the Excise interference; they cannot make any experiments as to improving the quality of glass except under the inspection of the Excise, and it is that prohibition which forms the stumbling block in that particular branch of art. There are certain qualities of glass for optical instruments that we have never been able to reach in this country, and we are obliged to go to the Continent for them now, in consequence of the imperfect state of glass-making.

1582. Do you consider that to result from the Excise laws?—I should ascribe it to that, in consequence of its having prevented the free career of experiment in that branch of industry.

1583. How far do you think the assistance of Government is desirable, in the formation of such institutions for circulating art, or for the foundation of open galleries for the public?—I think the assistance of Government would be exceedingly useful in furnishing the buildings in which those schools were to be established, leaving the remuneration of the masters, in a great measure, to the contributions of the students. With regard to the museums, they, of course, must, if formed, be formed entirely by the Government, because to be useful they must be open; but the Government might very readily diffuse over the country museums, containing specimens of the fine arts, at a very trifling expense, by having a central establishment, in which they would have moulds from the best works of antiquity, and from those moulds they would be able to disperse casts in plaster to a great number of those establishments, so that they would be furnished at a very moderate expense through the whole country by this one establishment.

1584. Would not such a Government undertaking repay, in national advantage, the original outlay which it cost the national funds?—I think most certainly so, in improving the taste of the artists, and also in improving the taste of the community at large, for they must both be educated together.

1585. Would not such a central system of supplying objects of art be much cheaper than any other?—I think so; the Government could readily provide itself with those moulds from the original sculptures, whether they were in this country or abroad, and those moulds would supply a sufficient number of casts, in a state of perfection, for any number of museums that might be established in the country.

Mr. Joseph

Mr. *Joseph Clinton Robertson*, called in; and Examined.

1586. YOU conduct the *Mechanics' Magazine*?—I do.

1587. How long have you conducted it?—From its commencement, about eleven years ago.

1588. Has it diffused a great deal of information among the artizans of this country?—I trust it has; it has a very extensive circulation.

1589. Have you had an opportunity of observing whether there is a want of drawing among the working mechanics?—I should say there is a very considerable want of a knowledge of drawing; but I would qualify the observation in this way: It is not so much an ignorance of the uses of drawing, its intent and meaning, as a want of personal skill in the practice of it. I have scarcely ever found among mechanics (and I have had intercourse with a very great many) an instance of their not being able to comprehend perfectly any geometrical drawing that was submitted to them. It is a common saying among them, that they can comprehend any form of construction better from a drawing than from the best written description. Indeed as most of them work from drawings and patterns, it is absolutely necessary that they should be able to do so. They can read drawings, if I may so speak, and understand them thoroughly, though they cannot themselves draw; just as many a man can read and understand our best authors, who if he were himself to take pen in hand could not write a single sentence grammatically. I may add also, that I do not think it is from want of opportunities of acquiring a knowledge of drawing, or from any neglect of those opportunities, that the majority of mechanics are thus ignorant of drawing, but because they have had no occasion to practise the art.

1590. Why have they had no occasion to practise it?—It seems to me to be but a necessary result of the great extent to which division of labour is carried in this country. Every man of the working classes looks out for and studies that branch of art only by which he expects to get a living; he confines himself to that alone. Take for instance the case of any large manufactory; it does not require probably above four or five good draftsmen to keep two or three hundred men constantly at work. Of course it would be labour thrown away for the great body of those men to acquire any greater knowledge of drawing than is requisite to enable them to comprehend the designs entrusted to them for execution.

1591. Do not you think it would be of advantage to every mechanic to be able to draw?—I think it would be a great waste of time in any mechanic to learn an art that he could not turn to some practical account; and I think that it is from a conviction of this among mechanics themselves that they refrain so generally from cultivating drawing.

1592. Is not it a deficiency of the system that in that general division of labour there should not exist classes occupied in adapting the principles of design to general use?—I believe that in every trade there is a natural demand for designers, which produces as many designers as are wanted.

1593. Are those designers sufficiently instructed?—I think they generally are sufficiently instructed. I have never met in all my experience any want of talent in designing in any branch of manufacture.

1594. Have you ever had an opportunity of comparing the designs made here with the designs made in France?—Not from visiting the workshops of France; but I have seen numerous French publications of works of art, and such specimens of French art as have been imported into this country, and I do not consider that we are behind our neighbours, except in a very few branches.

1595. You do not consider that we are in general behind the French in design as applied to manufactures?—Not behind the French, certainly.

1596. On what facts do you ground that opinion?—On the proved ability of the English artizan to do any thing you can put him to as well, if not better, than any other artizan in the world, provided only you can pay him what he calls living wages for his labour, which are, unfortunately, with us much higher than in any other country; and on the fact that many of those fine designs for which the French have the credit are in reality the productions of our own mechanics. You commonly hear it said that the patterns of French prints are much superior to ours. Now it is notorious (abroad at least, if not at home,) that most of the engraved cylinders used in France are supplied from this country. A friend of mine went into a mercer's shop in Paris, and was shown there some very beautiful printed cloths; chintzes, I believe; he dropped an expression of surprise that our

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English manufacturers could not produce such elegant patterns as those he saw before him. The shopman smiled and replied, "To tell you the truth, sir, the cylinders from which these cloths were printed, came from Manchester."

1597. That applies to the printed cotton manufacture?—Yes, to that particularly.

1598. Do you mean to extend that observation to all the more fanciful descriptions of goods in which design more peculiarly enters, as well as to the cotton manufacture?—I really do not know how to limit the observation, for though the French do perhaps excel us in fancy goods, I think this is more owing to the talents of our artizans being employed in a more profitable direction, than to any inferiority of taste in them. The great object with every English manufacturer is quantity; with him, that is always the best article to manufacture of which the largest supply is required; he prefers much a large supply at a low rate to a small supply at a higher; and that even should the present profit be less from the former than the latter, because in the long run, the larger the demand, the steadier it is sure to be. I do not think this is a point which has been sufficiently considered. From the great command of capital possessed by the English manufacturer, the immense capabilities of his machinery, and the unrivalled skill and industry of his workmen, he is enabled to turn out a greater quantity of goods in a given time than the manufacturer of any other country whatever; while our wide-spread commercial relations present him with facilities of disposal such as no other manufacturer enjoys. He lays out himself accordingly to supply those manufactures that are most in demand all the world over; and those that are the most in demand among mankind at large will in the nature of things always be of the least tasteful description; that is to say, till the bulk of mankind are much more cultivated than they now are, or are likely soon to be.

1599. Do you think, that if they exercised a greater degree of taste upon the same material of manufacture there would be a greater demand for that manufacture?—I doubt that very much; the taste, such as it is, does not seem to be any drawback on the demand. You must improve the public taste greatly before you can expect to witness any material improvement in the productions of those who minister to it.

1600. How would you improve the public taste?—That is the question for consideration.

1601. Is not the public taste improved by the sight of works of good design?—Decidedly.

1602. Do you suppose, if works of good design went into the market with works of bad design, that in the end the works of good design would not be preferred?—I am not sure of that; I think the public eye requires to be educated in matters of taste, in the same way that the understanding requires to be enlightened by reading and study.

1603. Do not you suppose that the public eye is enlightened, in matters of taste, by the exhibition of well-designed works?—No doubt; the more habituated the eye is to the contemplation of beautiful forms, the less relish it will have for the grotesque, the gorgeous and the glaring, in which rude and vulgar natures delight; and hence the superiority of the educated and travelled classes in all that regards matters of taste; the same pattern which, for elegance of drawing and delicacy of colouring, would be appreciated, and, because appreciated, universally sought after in the west end of the town, would, in all likelihood, be passed over unheeded, if not contemned, in Wapping, or any similar neighbourhood.

1604. Is it not the inference from that, that it is desirable to improve the taste of the persons at Wapping, who do not so highly appreciate that which is well designed?—Most desirable, certainly; the taste of the entire public wants improving; but as regards the mechanical classes, I think they are rather before than behind the public taste in this respect.

1605. Then how do you account for the circumstance which has been stated in evidence to this Committee, that many patterns, particularly in the silk manufacture, which are brought over from France, are greedily sought for, and copied, in preference to those of our own workmen?—I ascribe the demand for French goods partly to a taste, a vulgar taste it may be called, for what is far-fetched and high-priced, partly to the actual superiority of the French patterns, many of them derived, as I have before stated, from an English source, and partly to fashion, for which you can often assign no reason whatever. A cylinder, engraved at Manchester, is sent to Lyons, and the article printed from it comes back here, and is

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very much in request as a French pattern among persons who know nothing of its history, because, of course, the person that supplies the engraved cylinder to the French manufacturer, does it upon the understanding that he will not make the pattern engraved on it previously known in this country.

1606. Then you do not admit that any actual superiority, in point of taste, exists in France?—I do not know any thing that our artizans are not capable of producing, taking this always into consideration, that the price of food in this country is such that it will not allow them to devote to many descriptions of work the same length of time which foreign artizans, with their cheaper means of subsistence, can afford to expend upon them.

1607. You have said that at the west end of the town you think there is a better taste than at Wapping?—Unquestionably; it is a highly educated taste; the best of which the country can boast.

1608. At the west end of the town, do you, or do you not, find the goods of foreign manufacture more in demand than at the other end of the town?—I believe they are.

1609. Then how do you reconcile that with the opinion you have expressed, that the English manufactures are equal in taste to the French?—That is not exactly the opinion I expressed; I have admitted that the French do probably excel us in fancy goods, but I claim for our English workmen the merit of producing many of those patterns for which the French get credit; and I claim for them also the ability to do any thing which any other artizans can do, if you will but make it worth their while.

1610. Do you then suppose that all the French goods that come here are founded upon English patterns?—Not the whole of them, but I apprehend that a great part are.

1611. Do you suppose that a great part of the fancy silks which are consumed at the west end of the town are founded upon English patterns?—Not the fancy silks; that is a branch of manufacture long peculiar to France, and which, for various reasons, is as yet but in its infancy in this country. My observations have reference to the various cotton and linen fabrics, in which the arts of design may be carried to as great a degree of perfection as in silks.

1612. Are they carried to as great an extent as in the Jacquard loom?—They are not, but they might be.

1613. With respect to various articles of manufacture, in which the fine arts are exercised, for instance, the time-pieces and figures in or-molu, the candelabra, and various articles of that kind, which are formed upon classical models of the antique, are they principally the work of English artists, or do they come from France?—I believe the greater part of them come from France; but I am satisfied our artists could produce equally good articles of that description, if we could afford or chose to pay the higher price, which would be requisite to remunerate them.

1614. Why must they have a higher price?—Because provisions, and consequently wages, are high.

1615. How comes it that we can undersell them in cotton goods?—Because machinery has here to a great extent superseded human labour, and because in the case of cotton goods there is an immense supply to compensate the manufacturer for low prices.

1616. Then there is not a demand for fancy articles of the kind mentioned?—Yes, a demand for them among the higher classes, but little disposition on the part of English manufacturers to embark in the production of them; they prefer turning their attention to things of a more ordinary description, which every one wants. It was mentioned by Mr. Toplis that in the case of a set of porcelain preparing for The King, the work was stopped in its progress for want of artists of sufficient skill. Now, I should think that was very likely to be the case, and yet I should be slow to deduce from it an inference to the prejudice of our native artists. Kings can never be numerous as customers, and no manufacturer would ever think of rearing up designers for the special purpose of supplying an occasional order from such a quarter.

1617. Then do you lay down this principle, that it is in vain to offer to the great mass of consumers works which combine with perfect manufacture elegance of design, because they would not be appreciated by them?—I think, considering the existing state of taste among the great mass of consumers, you might produce patterns so elegant that they would not sell; for instance, in the negro markets

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of the West Indies and America, which take a large supply of goods from this country, the more gaudy an article is, the more of red and yellow in barbarous combination there is in it, the more likely it is to please.

1618. Is not that an extreme case?—I hardly think so; our fabrics go over all the world. People of taste are fond of complaining of the many ugly patterns which our manufacturers are constantly sending forth, when with the same trouble, and at the same expense, so much finer patterns may be produced; but they would not do so, if they only considered how many ugly tastes our manufacturers have to cater for.

1619. Do you apprehend that the ware of Wedgwood was indebted for any of the preference shown to it to the delicate design upon it?—No doubt the elegance of the design contributed to the circulation of the ware.

1620. Has the Wedgwood ware been in general use?—In universal use.

1621. Is not the design upon that ware a classic pattern from the antique, brought from the extremities of Italy?—Some of it is of that description, some not; but it is the general character of the ware.

1622. Do not the designs which are most sought for by the great mass of consumers proceed from the excavations of Pompeii?—I doubt whether those are the designs most sought after; there is a pattern which was a long time in very general use for table services, called the "Willow Pattern;" there is nothing very classical in that.

1623. Do you suppose that, if the ware be equally good, and the design more elegant, in course of years the consumption would be greater or not?—I have no doubt that such an increase of elegance in the productions of our potteries would help to improve public taste, and to produce an increased demand for articles of a higher cast.

1624. Do you think that in the long run, that which is founded upon admitted principles of beauty, is more certain ultimately to prevail, than that which is founded merely upon the ephemeral taste of the day?—I have no doubt of it; but I think the public mind must be educated to distinguish what is beauty and what not.

1625. Do not the artizans of this country form a great portion of the public of this country?—Yes.

1626. Are not they consumers as well as producers of manufactures?—No doubt.

1627. Do not they consume the articles produced by others, as well as manufacture themselves?—Yes.

1628. Then if you educate the eye of the artizan of this country, would not you educate the eye of the public?—Yes; so far as the artizans make a part of the public; I do not mean to question that the artizans at large share in whatever degree of bad taste distinguishes the country, but I repeat that in my opinion they are rather before the rest of the community in this respect.

1629. Do you know what proportion the artizans of the country bear to the whole population?—I cannot at present state the exact proportion; probably a fifth or sixth; but whatever the proportion may be, I apprehend it matters not. I know that an impression to the effect I have just stated does exist very extensively among our artizans themselves. Nothing is more common than to hear such of them as have any thing to do with the designing or planning of works, complain of the manner in which they are constantly thwarted by the bad taste of those who employ them. The tailors have got a phrase among them which describes this feeling very exactly; they call it "working to the head," or fancy, of the customer.

1630. Are there any means of giving a proper turn to the head or fancy of the customer?—Many.

1631. What means?—I would particularize, before all others, the circulation, as widely as possible, of good copies of the best existing works of art.

1632. Do you suppose that the taste of the customers would be influenced materially by the circulation of good works of art?—Most materially; I consider that very much of the bad taste of the country has been owing to the circulation of wretched prints all over the country, and still more wretched stucco images; the country has been inundated by them for the last 50 years and more. I may observe, by the way, as not a little curious, that this inundation has not proceeded from native artists, but from Italians. It is from Italy itself, the favourite seat of the fine arts, that this flood of execrable taste has come in upon us.

1633. Do you attribute the employment of Italian designers upon those inferior works to the circumstance that the demand of the purchasers originates from a low taste in art?—No doubt they consulted the taste of their customers.

1634. Do

1634. Do you consider that the multiplication and circulation of copies of good models would have a great influence in refining public taste, and producing improvement in works of design?—An incalculable influence.

1635. Do you consider that the progress of the arts in this country is impeded by the want of protection for new inventions of importance?—Very much impeded. Inventions connected with the arts of design, of new instruments, or new processes, for example, are, from the ease with which they can be pirated, more difficult of protection than any other inventions whatever. Such protection as the existing laws afford is quite inadequate. I cannot better illustrate my meaning, than by mentioning the case of engraving in metallic relief, an art which is supposed to have existed three or four centuries ago; and the re-discovery of which has been long a desideratum among artists. Albert Durer, who was both a painter and engraver, certainly possessed this art, that is to say, the art of transferring his designs after they had been sketched on paper, immediately into metallic relief, so that they might be printed along with letter-press. At present, the only sort of engravings you can print along with letter-press are wood-engravings, or stereotype casts from wood-engravings; and then those engravings are but copies, and often very rude copies, of their originals; while in the case of Albert Durer, it is quite clear that it was his own identical designs that were transferred into the metallic relief. Wood-engravings, too, are limited in point of size, because they can only be executed on box-wood, the width of which is very small; in fact, we have no wood-engravings on a single block of a larger size than octavo; when the engraving is larger, two or three blocks are joined together; but this is attended with so much difficulty and inconvenience, that it is seldom done. From the specimens of metallic relief engraving, left us by Albert Durer, there is every reason to infer that he was under no such limitation, that he could produce plates of any size. Now the importance of such an invention will be immediately seen, when it is considered that if you could produce an engraving of a work of art with as much facility as you can produce in types a copy of manuscript, and you could work this engraving along with the letter-press, you would have works of the largest size illustrated to a degree that is now unattainable, and might multiply copies of works of art with twenty times the celerity, and at more than twenty times less expense than you can do now. No wonder, therefore, the re-discovery of this invention has been so long a desideratum. Many are the persons who have tried to accomplish it; and I know of more than one or two who may say they have succeeded. About the year 1824, a Mr. Foulis, well known as an eminent printer in Glasgow, communicated to me that he had made a re-discovery of this art; and he produced a letter from the late Mr. Roscoe, of Liverpool, upon the subject, in which that gentleman gave it as his opinion that the art had existed; and from what Mr. Foulis had stated to him, that he believed he was in possession of the secret. I introduced Mr. Foulis to two other gentlemen for the purpose of bringing this art into use if possible. We joined together, and furnished funds for fitting up an establishment for the purpose; but after some time differences arose, and the thing dropped without being brought to a conclusion.

1636. Was that in consequence of want of protection?—Principally so; there was a difficulty arose on that head. Mr. Foulis was between 70 and 80 years of age, and we were naturally very anxious that he would leave us some specification of the invention, that we might be able to work it out, to indemnify us for the expenses we were incurring. However, Mr. Foulis could not be prevailed with to give us a sufficient specification, and we never received it from him. He wished that we should take out a patent for our mutual protection; but had a patent been taken out, that would have led of necessity to the publication of the specification; and it seemed to us that were it once published, the invention would be lost as a matter of property to all concerned. I may mention that the differences I have alluded to, led to an arbitration before Mr. Bolland, now Baron Bolland, in which arbitration the question was raised, whether such an art as I have described did really exist or had existed. A great deal of evidence was adduced on this point, and a number of artists examined, and the result was, to prove, beyond all dispute, that the art had existed, and had been lost.

1637. Is Mr. Foulis alive?—I believe he is dead, and probably the secret, as far as he was concerned, died with him; but more recently, about 18 months ago, an eminent engineer in town, who was aware of the interest I had taken in this subject, came and informed me that a friend of his had made the same discovery. To put this at once to the test, I gave him from a portfolio a small

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specimen of a paper pattern, and he pledged himself that his friend would, next morning, produce a fac-simile of it in relief. The next morning he actually brought it me, done in relief, and done admirably; it was a pattern of very great difficulty, and a copy of it could not have been executed with the hand within the time, nor executed half so well. I was perfectly satisfied from this, that the art so much sought after had been once more re-discovered. The gentleman, however, not being himself an artist, was desirous of disposing of this secret. It was suggested, as before, to take out a patent; but the answer to this was, that if patented, he must then specify the process, and it would be immediately pirated in every garret in London. It was impossible, in fact, that a patent could give him any protection at all. The case of Sir David Brewster's kaleidoscope furnishes an illustration exactly in point. He took out a patent for it; but it was so universally pirated that he could not protect it, and he made little, if any, profit from an article which, if it could have been adequately protected, might have yielded him a handsome fortune.

1638. Have any suggestions occurred to you as to the best mode of protecting such inventions?—I do not know any mode by which a property in inventions of this description could be protected; what I would suggest is this, that there should be an annual public grant for the reward of such useful inventions as the patent law cannot protect. In the present instance, all that the party asked was the sum of 500*l.* for the communication of his important secret; and because there is nobody to give him this sum, he keeps the secret locked up in his breast, and very probably it may be lost again to the community.

1639. You suppose that there exist no means of protecting, and that there only exist means of rewarding such inventors?—Yes.

1640. Is your opinion against the possibility of protection generally in other inventions of art?—Against the possibility of protecting those inventions only which can be practised by such numbers of persons in obscure holes and corners, that to vindicate the property in them by legal process is impossible; you cannot prosecute a whole nation.

1641. Cannot you prosecute one individual?—Yes; you may prosecute and put down one or two, but when every body infringes, and you have to prosecute every body, your right becomes practically a complete nullity. Where could be a stronger proof of this, than the case of Brewster's kaleidoscope, which I have just mentioned? although the undoubted inventor of it, he was powerless against a multitude. It may be said, that an inventor so circumstanced, can apply to the Society of Arts, but the premiums of that society are so small, and awarded by committees of so little select a description, that the authors of really valuable inventions do not often trouble it.

1642. You would recommend, not a system of protection, but a system of reward?—In cases of the peculiar description I have mentioned, there are many cases where a patent will effectually protect.

1643. Must not you bring proof that it is an original design before a reward is given?—I think there might be a commission of learned and intelligent persons appointed, before whom an inventor might go and submit his invention without much risk of his being able to deceive them as to its originality or ability. I would have this commission empowered to reward most liberally every new invention or improvement which they thought likely to be of national benefit; and that at once, in order that the author might have every enjoyment of the fruits of his ingenuity, and be left free to exercise his talents in the production of other inventions and improvements. They should, in fact, act on the same principle as the Society of Arts, but with larger means. Many useful inventions have been brought forward through the medium of the Society of Arts. I believe that steel engraving, which has done such wonders for the fine arts, was first introduced in consequence of one of their premiums; but I apprehend that were the entire number of inventions which have been rewarded by this society compared with the number carried into actual practice, the disproportion would be found enormous; and this I attribute principally to the smallness and inadequacy of their premiums.

1644. Is not it a good guarantee for the ultimate success of an invention, that the artist appeals to the tribunal of the public for a decision upon the merits of it?—Yes, a very good guarantee for the success of the invention, but not a guarantee for the fruits of that success coming into the inventor's pocket. If an inventor can go into the market to supply the public demand, I think the public feeling is such that

that they will patronize him in preference to any pirate or interloper; but it is not every inventor who has the means of doing so, and there are many, such as amateur mechanics, who though they may have the means, have not the inclination.

1645. Would not there be some danger in interposing an intermediate tribunal between the public and the inventor; would it not be leaving too much to their judgment, and rendering the inventor too independent of the final tribunal, which ought to decide upon it, namely, its merit in the eyes of the public?—I think the occasional loss to the public would be very small, and the advantage in a general view of the matter would be extremely great.

1646. Have you ever turned your attention to the expediency of giving every advantage to our artists of seeing, without any expense, beautiful works of art?—I think they cannot be made too universally accessible.

1647. Is there any want of natural design and taste in the artists of this country?—Not at all; I believe they are equal to anything that they can be put to.

1648. Has justice been done to them in allowing them a free inspection of works of art?—I do not think it has.

1649. Is not it highly expedient that such exhibitions should be encouraged?—Highly expedient.

1650. Have mechanics' institutions had a good effect in improving the taste of the artizans?—They must have had a good effect, but I should say not so good an effect as might have been expected, or such as they are calculated to produce under more judicious direction.

1651. In what respect?—I think, generally speaking, there is a want of system in mechanics' institutions; there is no regular course of instruction followed in any of them. When a young man has attended for two or three years, the circumstance of his having so attended suggests no definite idea of what he has learned during the time, or what course of study he has gone through.

1652. You would wish for more system in instruction and greater uniformity?—I should like some systematic course of instruction, suited to the wants of mechanics to be followed. The lectures given at these institutions often embrace subjects very foreign to the purposes of mechanics' institutions. All sorts of topics are discussed, and in every variety of order; there seems to be no principle of selection adhered to whatever.

1653. Do you think it desirable that to a certain extent the nation should assist in the formation, or in the construction of edifices to be devoted to the instruction of artizans in the arts?—I should be very jealous of the interference of Government.

1654. The question does not refer to interference, but simply assistance without interference?—I should hope more from the Government's undoing what it has done in the way of obstruction to the progress of the fine arts, than from anything it can do to promote them.

1655. What obstructions do you refer to?—To the heavy tax on paper, for one thing. Drawing papers are exceedingly expensive to persons of small means, and inferior papers are often used in copper-plate printing, when but for the tax, which is in proportion to the weight, much finer papers would be used, papers better calculated to do justice to the engraving.

1656. Would not the withdrawing of such obstructions by Government be in fact an assistance by Government?—It would amount to the same thing.

1657. Instead of giving additional speed to the machine, you remove the load that obstructs its progress?—Exactly so; and I would recommend the removal of all duties upon the importation of foreign prints; and also, that the Government should do their best to induce foreign Governments to do so likewise by our works of art. The import duty into this country is small, I believe, but still it operates to a certain extent.

1658. Would you think it desirable that any national assistance should be given, as in the case of building the schools without the slightest interference on the part of the Government, but simply that where the local resident population had advanced a certain sum, the Government should assist in the completion of the design?—I should think it highly expedient that the Government should give such limited assistance for the establishment of buildings, and probably some allowance also to the professors.

1659. You think that the interference of Government is a burden?—It is too apt to lead to jobbing, but benefactions simply can do no harm. Supposing the inhabitants of a place were to come forward with two-thirds, Government might
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with great propriety, and without the least risk of evil consequence, assist with the other third.

1660. Supposing that by the residents in any given district an offer was made to contribute a certain considerable proportion towards the formation of a gallery of casts, or a public library, or a collection of works of art, open freely to all the public, you think it would be wise in the Government, without the slightest degree of interference, simply to assist in the completion of the design?—I should think it highly expedient and highly honourable in the Government to give every encouragement in that way, to promote by all possible means the establishment of museums and galleries, so that they leave the management of them to the people themselves.

1661. Is not it probable that eventually the nation would be repaid for the passing liberality of the Government?—I am satisfied of it; the more the taste of the country is improved, the more our manufactures will be improved; and the country that has the best manufactures will of course command the greatest export trade in the long run.

1662. Are there any fiscal impediments to the circulation of abundant copies of drawings about the country?—Nothing but the expense; the duty upon paper is heavy; there are duties too of various kinds which make provisions and wages higher than they need be, and there are duties upon the importation of foreign prints; I believe also that our prints are not admitted to the Continent as freely as they ought to be.

1663. Does the Excise duty on paper materially obstruct the circulation of works of art among the people?—I should think it does; it enhances the price very much.

1664. Do not you think that our machinery and our capital offer to us a new mode of circulating a knowledge of the principles of art among the people in the application of that machinery and that capital to embellished works?—I believe that if books could be more generally and abundantly embellished than they are, if the embellishments could be as readily furnished on a large as on a small scale, and particularly if designers and artists could give fac-similes of their own designs, that would raise the arts to a much higher standard than they have ever yet attained in this country; and all this I believe to be now within our reach; encouragement and protection alone are wanting. By such an art as that of Albert Durer's, the standard would infallibly be greatly raised. It would not only abridge the time, labour and expense of production in themselves, and cause works of art to circulate among the people to twenty times the present amount, if not more, but make the people familiar with works of a much higher character than they have ever been before accustomed to. By the present mode of printing engravings with the roller-press, you cannot produce above 400 copies a day, whereas you might produce 20,000 from a plate in metallic relief, with equal ease, and all excellent impressions; impressions, too, not from copies, as even the best of engravings are, but of the artist's own original designs. You cannot, by the finest engravings in intaglio, give by any means so just a representation of the works of a Raphael or Michael Angelo, as a copy of the works of Milton or Shakspeare, executed by the meanest printer, conveys of the genius of either of these great writers. An engraving, by a secondary artist, of a good painting, like an ordinary translation of a first-rate poem, is always sure to lack much of the beauty of the original.

1665. Is there any thing else you wish to state to the Committee?—I would mention one instance, to show the great importance of multiplying copies of good designs, and making them as cheap and easily attainable as possible. An ingenious mechanic in Scotland, of the name of Hunter, has invented a machine, a stone-planing and stone-turning machine; he cuts vases out with it; he will cut a large vase out in one day, hollowed and every thing complete, which would take a man a week to produce by hand. He is now fitting up a turning apparatus for the purpose of producing a large supply of vases next winter, and he wrote to me to get him copies of the vases at the British Museum and in other collections in town. I have accordingly made a collection, which I shall send down at considerable expense to him. I mention this as an illustration of the importance of having cheap copies of all our good works of art; for copies will find their way, as in this instance, where museums cannot.

1666. When you say copies, do you mean casts or drawings?—Drawings would do very well for the purpose I have just mentioned; but casts would be much better.

Veneris, 4^o die Septembris, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

William Wyon, Esq. called in; and Examined.

Wm. Wyon, Esq.

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1667. YOU are chief engraver of the Royal Mint?—I am.

1668. You are also an associate of the Royal Academy?—I am.

1669. You reside in London?—I reside in the Royal Mint.

1670. Previously to that did you come from Birmingham?—I came originally from Birmingham; I have left Birmingham 20 years.

1671. Have you had opportunities of observing the arts as connected with manufactures in Birmingham?—Twenty years ago I was very much in Birmingham, and since that I have had occasional communication with that place.

1672. What is the result of your observation upon the subject?—The result of my observation at that time was decidedly that there was a want of proper and due encouragement to the arts, as related to manufactures in that town. My attention about ten years ago was particularly directed to that subject; and on the establishment of the Society of Arts in Birmingham, I expressed to one of the committee a strong desire, that instead of having a society simply for the encouragement of the higher departments of the arts, it would be also desirable to direct the attention of the society to that species of decorative design required in the manufactures of the town.

1673. What are the principal manufactures in Birmingham, in which instruction in art is necessary?—I would wish rather to confine myself to that particular class to which my attention has been most directed, which is principally silversmiths, or plated and brass work.

1674. What are the observations you would offer to the Committee as applied to those branches?—The principal remark is the defective state of the designs; they are obliged to have continual recourse to the works of the French. For example, when one series of designs have run out of fashion, there is frequently a want of supply for another, and they are obliged again to have recourse to the French. Some few years ago I recollect that the style that prevailed about the time of Louis XIV. was very much in fashion. Now it is changed to the modern style of the French; but still it is French that they look to, rather than originating designs of their own.

1675. To what do you attribute this use of French designs?—I attribute it to the want of encouragement and protection given to the arts in Birmingham. It is almost invariable, that those that draw for the manufacturers are obliged, for want of proper and due encouragement, to go to other departments of the art—to painting and sculpture; they become, instead of good designers for ornamental work, second, or third or fourth-rate artists in painting and sculpture.

1676. Have you had an opportunity of appreciating the knowledge of art of those persons who are ornamental designers at Birmingham?—I have occasionally, and I think it susceptible of great improvement.

1677. What are the principal defects?—Want of originality.

1678. Are they correct in their knowledge of outline and proportion?—Certainly not; they are not well educated in that respect.

1679. Do you consider that the French are superior to them?—I think they are very superior, because there is a purer style derived from the study of nature and antique sculpture; if you look at the clocks, candelabra, and all those kind of decorations, they are always more beautiful than anything we have produced.

1680. Which is the more correct, the English or the French designer?—When figures are introduced the French are more correct.

1681. Is correctness an essential ingredient in the education of an artist for manufactures?—It is very important. The taste that I should like to see would be derived from studying nature and the works of the goldsmiths of the 15th century, and works of that class; I think it would greatly improve them, if they had an opportunity; but they are generally very poor, and have not the means of obtaining access to the works that I think would be advantageous to them.

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1682. Are they educated in that which you may call the "truth" of art, meaning by that the real correctness of it?—Their education is defective.

1683. That which depends upon certain principles?—They have no certain principles to go upon.

1684. What schools are there in Birmingham for the educating of manufacturers in art?—The principal one, with the exception of private schools, is at the Society of Arts, where they have a good collection of casts from antique sculpture.

1685. Is there no school of design connected with the mechanics' institution there?—I believe there is a drawing class at the mechanics' institution.

1686. Have you any open galleries or exhibitions of works of art accessible to the public at Birmingham?—There is an annual exhibition of modern works of art, and I believe every other year of the old masters.

1687. Is that exhibition open to the public without any fee?—They pay for the admission 1s.

1688. Is the gallery of the Society of Arts accessible to all the public without any fee?—No.

1689. Is it open to persons who are not subscribers?—No.

1690. Are the greater number of the artizans subscribers?—I believe not.

1691. Is it open throughout the year?—I believe it is.

1692. Is the subscription such as that it would be a restriction upon the working classes visiting such an institution?—I think the greater facility the better.

1693. Do you think that the slightest impediment thrown in the way of any person frequently prevents him from doing that which he would do if it were an exhibition gratuitously open to him?—I think that if a museum was instituted for the class I have mentioned, it would be more serviceable if it were gratuitous.

1694. Do not you think that any fee, however small, must be an impediment to the diffusion of the arts among the labouring classes?—That is a question that requires a great deal of consideration; it appears to me, that if there is not some little fee for instruction they would not be so desirous of availing themselves of it.

1695. Are you aware that a very slight impediment existed in the admission of persons to the British Museum, the removal of which has increased the numbers frequenting the Museum?—I am aware that there was such impediment; it was simply that of signing the name upon the admission, and since that slight impediment was done away with the number of persons that have been to see the Museum has greatly increased.

1696. Is it your opinion that that increase of number has resulted from the removal of that impediment, or at least that that has had a considerable effect in increasing the number?—I think so, decidedly.

1697. Do not you think, that if your establishment were open to persons that were not subscribers to it, it might be frequented by many that might in consequence contract a desire to become acquainted with the arts so as to improve themselves as workmen?—I think it is very likely.

1698. Have you any institution in Birmingham which teaches that intermediate portion of education of an artizan which relates to the peculiar adaptation of the art of design in which he has been instructed to the trade which he has to pursue?—There is nothing of the kind, and that is precisely the defect of which I complain; I think it would be highly desirable that something of the kind should be introduced.

1699. Have you ever thought of any means of forming such an institution?—The plan which I proposed some years ago, when the Society of Arts was being established, was that there should be the kind of connexion formed which I have already mentioned, and that premiums should be given for the most successful designs for candelabra and for epergnes, and for that particular class that is most manufactured in Birmingham; if in addition to this there was a good library, containing works of an ornamental character, it would be very beneficial.

1700. Would not a sufficient premium be found in the general demand for such objects?—I think not; I think that they require emulation.

1701. Are there persons connected with the manufactures of Birmingham employed as designers?—There are a great number of artists employed as designers who are modelers and designers.

1702. Do they receive encouragement if they are ingenious and clever men?—Not sufficient to keep them to that particular department.

1703. Do

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1703. Do you consider that the want of encouragement arises from the imperfection of their designs?—There wants emulation and protection to be offered to them to induce them to continue that particular class of art, instead of wandering to other pursuits.

1704. You were understood to state that there was a demand for those metallic productions, but that the designs were made in France and not in England, and that the cause was the want of instruction among those who produced the English designs?—I think the designs would be improved if the artists were better educated.

1705. Do you think that if the designs for the metallic manufactures were improved, the demand would increase?—I am certain that it would.

1706. Would not that of itself be a natural and sufficient premium for the artist who devoted his life to making designs for manufactures?—I should think it ought to be, but it does not appear to be so.

1707. A previous question was put with reference to the propriety of establishing institutions which should teach the artizan the application of the arts to the particular manufactures to which he intended to devote himself; do you think that that should form a portion of the education of an artizan?—I do, most distinctly.

1708. How would you carry into effect such a scheme?—The plan that I proposed was particularly with respect to silversmith's and brass-work. I think that if there was a museum with free access and premiums offered, so as to induce them to improve themselves in that particular branch, it would affect the manufactures, and the taste would be greatly improved.

1709. How would you create the means of producing that which you wish to be imitated?—I should create it by models to draw from, that is, casts from the most beautiful pieces of the antique, particularly casts from the works of the goldsmiths of the fifteenth century, which have not been sufficiently attended to; and by this means I see no reason why we should not have a Benvenuto, Cellini or a Flaxman, who has done more for that branch of the art than any other person, by his Shield of Achilles, and other designs of a similar kind.

1710. How would you enable them to profit by the exhibition of the models?—By drawing from them.

1711. Do you recommend any machinery of instruction independent of the exhibition?—I should have a school for instructing them in their particular branch of art. Instead of studying simply from casts of figures, although very essential, I should like to have them also study from those particular ornamental kinds of work in demand.

1712. In fact you would let them have, first a general education in design, and afterwards superadd the application of that particular knowledge of design to the particular manufacture, and the particular material upon which the artizan was to employ his labour?—Yes.

1713. Would you make that the business of early instruction?—I should begin at a very early period.

1714. You would introduce drawing into the elementary schools?—Yes.

1715. Then you would have peculiar schools applicable to the peculiar manufactures?—Precisely.

1716. You would also have galleries containing the finer works of art open to the public?—Yes.

1717. Would you make that as extensive as possible throughout all the large towns in the country?—Throughout all the large towns; but in towns such as Sheffield, and Birmingham and Manchester, they should have museums, if you may so call it, of the works that are particularly applicable to the branch of manufacture that flourishes there, independently of schools for the higher departments of art.

1718. Do you consider that the plan you have suggested of appropriating particular schools to particular branches of manufacture, would not only educate the artizan peculiarly for that manufacture, but also would have the advantage of creating a greater division of labour, and producing all the good effects of that division of labour?—I do, certainly.

1719. Have you ever turned your attention to consider the propriety of making instruction in art a portion of the education of all the people?—I think the people themselves require education in art in order properly to appreciate art, and at the present time the public are just as likely to encourage a very inferior

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pattern as anything that is really beautiful, for want of a general dissemination of taste throughout the country.

1720. Do you think it desirable in any comprehensive and general system of national education to make design to a certain extent a portion of the education of the people?—I certainly do; but the only way to educate the people in that particular class would be to have as free access as possible to works of art.

1721. Do not you think, as reading and writing are made a portion of education, and as music is made a portion of elementary education, you might also educate the eye?—It has often been a source of very great regret to me, that at our universities and at other public seminaries, the arts of design are not considered an essential part of education.

1722. Is it possible to make instruction in design to a certain extent a part of national education?—I should think it would be quite possible.

1723. Is not it the practice now in some infant schools to give the children instruction in proportion, and to exercise their eye on the subject of form?—I have not made this a subject of inquiry.

1724. Do you consider that the early elementary education of the people in art, would increase the means of applying art to the manufactures of the country?—I think of that there cannot be the slightest doubt.

1725. Do you consider that such a system would increase the demand for manufactures as connected with art?—Most assuredly.

1726. Do you consider that such a system would extend the employment of the people, by enabling them to employ faculties which they are not able to employ at present?—Most assuredly.

1727. That is to say, the supply of art would create a demand for art, and the demand for art would in its turn create a supply of art?—Yes, and the morals of the country would be greatly improved by creating a new taste.

1728. What is your opinion as to the state of art as applied to metals now, as contrasted with its state a few years ago; is there a general improvement or not?—I should say decidedly not; there is no great improvement. Chasing, which is a very important branch of the arts, is at quite as low an ebb as it was some years ago. There is no perceptible improvement within the last 20 years, and it frequently occurs that when good designs have been obtained, they have been injured by inferior execution.

1729. Is there not a great demand, in consequence of the increase of wealth, for articles of the precious metals, which are susceptible of the application of decorative art?—I believe that upon the whole the demand for manufactured works in the precious metals have increased.

1730. Is not there a great increase of demand for silver-plated goods to which art may be applicable?—I have understood that there is.

1731. What do you consider to be the epoch of the highest art as applied to metallic substances?—Unquestionably the finest bronzes in existence are derived from the ancient Greeks; but the gold and silver works of Cellini and his time are eminently beautiful; there are also remarkably fine works from Germany about the 15th century.

1732. Do many specimens exist of the productions of that period?—A great number.

1733. Was France in the 15th century at all distinguished for the application of the arts to metals?—Yes, it was, and also about the period of Louis XIV.

1734. Can you give the Committee a comprehensive view of the progress of art as applied to metallic substances?—A satisfactory answer to this question would fill a volume.

1735. What do you consider the best period of the application of art to metals in England?—I have seen very fair specimens about the time of Elizabeth and James I., the period of Charles the First and Second; there are many beautiful productions.

1736. Do not you imagine that the metal dies of Thomas Simon, in the time of Charles I. and the Commonwealth, had a very remarkable effect in encouraging the taste for art?—I should think so; the coins of Simon were very fine, and very superior to those of his foreign rivals the Roettiers; I think a very unfortunate thing in this country is the circumstance of there being no medallic establishment; we have no medals except those which emanate immediately from the enterprise of individuals, which are struck in haste and worked off without much consid-

tion. It appears to me that if a series of medals were promoted by the Government, it would tend very greatly to the dissemination of taste throughout the country.

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1737. Do not you think that the influence of the great circulation of the different medals struck by Buonaparte in relation to the interesting events of history, had a great deal to do with the creation of the love of art which is universally allowed to exist in France?—I do, decidedly.

1738. Do not you think that a cheap and more extensive circulation of medals among the people might be made instrumental in creating both a love and a knowledge of art?—My view has been frequently directed to that particular, and I have been also very anxious that the copper coinage should become to a certain extent historical; I should like to have recorded upon the coinage the most remarkable events, and likewise any discoveries in science.

1739. Do not you think that the infinite variety of coins that issued from the mints of Greece and Rome, with the multitudinous designs on the reverses, and their very various character, must have been an important element in the creation of the taste of Greece and Rome?—Decidedly I think so.

1740. Supposing the head of the monarch were constantly preserved, and the reverse of the coinage frequently changed to accommodate itself to the events of the time, might not such frequent changes be made very instrumental in creating and extending a better taste among the people?—I think so decidedly; but it might be attended with inconvenience to the public if the designs for the reverses of the gold and silver coinage were frequently changed, from the difficulty of identifying the legal coinage; I do not think it so objectionable in varying the reverses of the copper money.

1741. Do you think that the circulation of the money of the country might be made instrumental in creating a great demand for art among the engravers?—That has always been my opinion.

1742. Would you vary the reverse upon a coin of the same denomination, or would you only vary the reverse upon coins of different denominations; for instance, would you vary the reverse upon a shilling?—I should myself keep the gold and silver to one type, that is a type that is well understood by the country at large, and reserve the variety of designs to the copper coinage.

1743. Are you aware, that in the periods of antiquity a great variety is to be found in the silver coinage?—Yes, but I apprehend that arose from a great many small states each coining their own money.

1744. Would there be any difficulty in accommodating a great variety of design to a perfect identity of weight?—Not the slightest, the difficulty would be with regard to relief; we cannot imitate the ancients in relief, our mode of coinage would not allow it.

1745. Might not the most beautiful coins of antiquity be re-produced or imitated in the present day in coins not for ordinary circulation; would it not be possible to create coins of twenty or thirty guineas in gold, or of ten or twenty shillings in silver, which should be made legal tenders, but which should only be used to a certain limit for the purposes of circulation, and might they not be a means of advancing art?—Quite so; it is a matter which has occupied my mind very seriously of late to improve the coinage of the country by having a five-pound piece of this description.

1746. Is not it the fact, that even now our coinage is preserved in the cabinets of the curious?—Proof impressions of the coinage in fine gold and silver are sought for with great eagerness; collectors of late are much increased.

1747. Is it your opinion that if such a scheme were adopted the demand for purposes of curiosity, or for purposes of circulation would be such as to justify the expense?—Beyond all doubt.

1748. Do not you think it would be convenient to have a portable coinage of certain denominations between a sixpence and a penny?—I think a three-penny piece in silver would be very desirable.

1749. Has not the taste in or-molu ornament increased to a great extent within the last few years?—I believe it has, very considerably.

1750. Is there not a demand for ornaments of that kind now, which did not exist comparatively a few years ago?—I believe so; but I would rather not give evidence upon subjects that I have not sufficiently considered.

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1751. Are you aware that artists of the highest class have been employed in producing works of that description?—I have not observed them, sufficient to give an opinion.

1752. Are you aware that some of the houses give the greatest encouragement to artists?—Most assuredly; Rundell & Bridge, and others, employed Flaxman and Bailey, Stodhard and Howard, and other artists of celebrity, some years ago.

1753. Is there any inferiority in our highest class of artists, as compared with those upon the continent?—I think that the artists in this country are superior in most branches of the fine arts, in reference to designs for metals; Flaxman's Shield of Achilles is superior to any thing of the kind in existence.

1754. If this higher class of artists have been employed in those works of late years, how do you reconcile that with the opinion you have expressed respecting the inferiority of those works in general?—Artists of that eminence have been rarely employed by manufacturers.

1755. In those metallic manufactures, to which your attention has been directed, is good art cheap or dear?—High talent ought to be well paid.

1756. Therefore if Flaxman and the greatest artists were employed, they must have been employed for the luxuries of the few, rather than the consumption of the many?—Certainly.

1757. Is not it very desirable for the manufactures of the nation that art should be cheap?—I think so.

1758. How do you account for it, that such specimens of art existing in this country have not been copied, and that a better taste has not gradually got amongst the workmen?—They have been too limited.

1759. Is there any want of native talent for art in this country?—Most assuredly not.

1760. It only wants development?—It only wants development.

1761. If the higher class of artists had had these beautiful specimens before them of the 15th century, and others, to what do you attribute the fact of such specimens having been so little copied in the general class of productions which have been executed in this country?—I think the want of access to them. It is a curious circumstance, that occurred to me two days ago. An artist from Birmingham applied to me, asking me to put him in the way of getting designs from the French works, and I was lamenting with him the difficulty he experienced. Being himself very poor, he had no means of purchasing the works, and he had no means of copying them.

1762. Have you ever turned your attention to the want of protection to the inventors of original designs in this country?—Not sufficiently so; but I know that there is a great want of protection, and that the manufacturers have frequently complained of their works being pirated; that after having gone to a very great expense in the production of any article to suit the taste of the time, it had been pirated, and therefore it is not worth their while to employ the best artists for the purpose.

1763. Have you ever peculiarly directed your attention to the best remedy for this evil?—No, I have not.

1764. Has your attention been at all directed to any prompt and economical means of giving and securing a copyright for designs in metallic substances?—I can hardly say that it has, sufficiently to give an opinion.

1765. Under the present system, does not a difficulty arise not only from the extent of the piracy, but from the expensiveness of the protection, wherever it is given by the law?—I have always heard that there was great complaint of the want of a summary remedy.

1766. Are you aware of the fact that there is a strong feeling as to the inefficiency and the expense of the legal remedy as it now stands?—I am.

1767. Do you think it would be easy to create an efficient tribunal, competent to distinguish what is copyright, and prompt and inexpensive in its decisions?—I think it might be done.

1768. Would not it be easy to create a tribunal in which artists themselves might be called in as judges?—I should think it would be.

1769. Would there be any great difficulty in deciding the fact of copyright in matters of design?—I should think not.

1770. And even though there might be some difficult cases, is there not a very great number of piracies which could be at once recognized as piracies and punished as such, if a competent tribunal were established?—I think so, if the tribunal was not expensive.

1771. Would

1771. Would it be desirable, in your opinion, that the copyright should last long, or would you only give it a transitory recognition?—I should think for that class of productions a very temporary recognition would be required, because the fashion varies so much that it would not be necessary to extend it to a long period.

1772. What period of protection do you imagine would be sufficient in ordinary cases?—Not more than five years, I should think.

1773. Do you think the duration of the protection should vary according to the nature of the article to be protected?—I think so, decidedly.

1774. Do not you think, that in addition to the present protection offered to works of art being tardy, costly and vexatious, the tribunals at present established are in addition incompetent to make fair decisions?—With regard to the incompetency, I think it is very likely that the decisions are generally just, but it is impossible to obtain summary justice.

1775. Would you think the Privy Council a fit tribunal to decide upon the priority of the invention of a work of art?—Certainly not.

1776. Or the Court of King's Bench?—Certainly not.

1777. Or the Court of Chancery?—Certainly not.

1778. Have you ever considered to what extent protection should be given to works of art; whether it should only be given to an original design, or whether to a combination from a previous model?—That is a question which I would rather consider before I answered it.

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APPENDIX.

Appendix, No. 1.

LETTER from Mr. Skene on the subject of the EXPOSITION of ARTICLES of
MANUFACTURE in France.

My dear Lord,

25th November 1829.

Appendix, No. 1.

Letter from
Mr. Skene dated
25 Nov. 1829.

IN answer to your inquiries relating to the recent establishment in France, of what is there styled "The Exposition of National Industry," I beg to send you my notes on the subject, if you should find time and patience to peruse so dry a detail.

Having had occasion to witness the last display of that kind in Paris, I felt strongly impressed with the advantages which appeared to result from it; in exciting a general interest amongst all classes of society in that country in the advancement of industry, and in the progress of improvement, as well as in ascertaining the actual state of the productions, and exercise of all the multifarious branches of manufactures, and of mechanical ingenuity. At present the scheme is highly popular in France, as every thing which affords subject of national exultation is likely to become in that country; and particularly in this case, where the assembling from all quarters and the public display of the most successful performances only, in the different branches of manufacturing industry practised in the country, places their skill and success under so favourable a comparison with that of neighbouring nations, whose exportation productions (not always the most perfect) naturally become the subjects of comparative judgment. And this circumstance itself is to them a source of advantage, as the conviction of successful rivalry which it creates, stimulates to increasing efforts, in order to render the victory thence supposed to be attained over their rival, more and more triumphant. During the continuance of the Exposition, the merits of the various productions become the subject of general discussion and interest, and the names of the most skilful competitors are enumerated with pride; while every one engaged in the prosecution of any branch of industry, or possessing aptitude for invention, here enjoys the advantage of inspecting freely whatever has been most successfully achieved in any branch; he also gains valuable information, or perhaps possesses himself of a hint which may be improved into important discoveries. And thus, while the public becomes essentially benefited, the manufacturer and expositor of every class obtains the most advantageous promulgation of his individual merits, and secures to himself a reputation for skill and proficiency in his particular branch of trade, which is likely to prove to him substantially beneficial; others are here enabled to ascertain the most fitting quarters in which connexions in trade may be formed; and in all, a spirit of emulation is excited, which is the sure earnest of rapid improvement, and is, perhaps, the best security against the continuance of imperfections or slovenliness of work among the competitors for employment in every branch.

But this extent of attraction and benefit, which, under existing circumstances attends the scheme of exposition in France, is not likely to be the consequence, to its full extent, of similar attempts made elsewhere. France having recently set forward on a new course of industry, enterprise and emulation, sharpened by the characteristic energy of its people, and by their love of novelty, now displays as great vehemence in pursuit of the peaceful laurels of industry as a matter of pride as well as of profit, as ever she did for those of territorial conquest; and the public is, consequently, ready to embrace whatever is pointed out as likely to feed its appetite for national exultation. France possesses an advantage likewise in the extraordinary accumulation and variety of the products of industry and invention which are freely poured in from all quarters, but which, in almost any other country, would probably be yielded with reluctance and diffidence; and among them are presented many objects of so frivolous a description, that elsewhere they could only excite ridicule, and occasion the fastidious to withhold their more important products from forming a part of such an assemblage; whereas in Paris, such eccentricities and trifles are good-humouredly placed to account of the exuberant fancy and genius of their nation; and if they excite a smile, it is that of admiration and not of ridicule. Nevertheless I feel satisfied, that even at the advanced stage of manufacturing skill to which this country has attained, and in spite of the habitual disposition of its industrious classes to persevere in the stedfast course of their practice, whatever it may chance to be, which is recommended by long experience; and in spite of the reluctance they generally show to bestow a thought on what bears the suspicious character of novelty, some useful hints towards the encouragement, improvement and the means of stimulating exertion by honorary rewards, might be borrowed from the French system. Viewing it merely as an extension

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Letter from
Mr. Skene, dated
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of the plan which has been so long and (although upon a small scale) so successfully pursued by the Board of Trustees, and as an endeavour to accommodate the encouragements intended by that plan, to the progressive change which time brings about in the character and objects of industry, its being merely an enlargement of this existing plan, might serve to elude the difficulties and more easily to overcome the reluctance, which would otherwise be probably opposed to any attempt of an entirely new character. I shall, therefore, point out the particulars of the French system, from which your Lordship may judge how far any portion might be attempted here with the prospect of advantage.

The idea was first started in France in the year 1814, since which time three successive Expositions have taken place in the lower galleries of the Louvre at Paris, the last of which, in the close of the year 1827, I had an opportunity to witness. They have been now fixed to take place periodically every fourth year, under the sanction and personal inspection of His Majesty, who takes great pleasure in witnessing the display and in distributing the prizes. The more immediate management is entrusted to a board of twenty-two persons, under the presidency and superintendence of the Minister of the Interior, and is composed of an union of men of rank and influence, with a proportion of persons conversant with the sciences and manufactures. The view of engaging a minister of the Crown in the direct management, is for the purpose of being authorized to call upon the active employment of the local authorities of the different provinces of the kingdom to promote the objects of the establishment.

These local authorities are accordingly enjoined, by an official letter, to point out the advantages afforded to the manufacturing classes by the Exposition, to stimulate their enterprise and to encourage them to prepare objects for competition,—to remove any obstacles which may impede these efforts,—to prepare a suitable receptacle for goods or inventions offered for exposition,—and to appoint a jury of skilful persons to inspect the objects offered, and judge whether they are worthy and proper to be forwarded to the Exposition, and without whose sanction they cannot be received,—to see that, in the exercise of this scrutiny, the jury do not reject such articles as may be of a coarse and ordinary nature, provided they be of a description conducive to utility or to a reduction in the ordinary price of such commodities,—to rouse the emulation of manufacturers, and instruct them that the Exposition is by no means confined to articles of novelty, but extends to every display of increased proficiency whatever, in matters of national industry.

All expenses in the transmission and return of the articles are paid by the board, so that the local check and examination becomes important in preventing useless transmissions and unnecessary expense. Every object must have a number and local mark attached to it, to be entered in a schedule circulated to the provinces for that purpose, and returned to the board prior to the transmission of the goods. The expositor has likewise to accompany his transmissions with a written detail relative to the articles, and some account of his manufactory, in which he may insert any observations he is desirous to promulgate; all which being printed and circulated at the expense of the board, becomes an important advertisement for the manufacturer. He is, moreover, invited to state any means of encouragement which he conceives might be beneficially extended to his line of business.

There is no limitation as to the description of objects entitled to admission at the Exposition, provided they are instrumental to the advancement of arts and manufactures, and do not interfere with matters more adapted to compete for the recompenses of literary and scientific societies; even inventions of a description which do not admit of a specimen being exhibited, may, upon authentic certification, be publicly recorded at the Exposition, and entitle the owner to reward. In fact, it is a general display of national industry and genius, to which every one is admitted to present his best endeavours towards proficiency of any kind, in the useful and elegant arts, and to receive the reward due to his success.

So soon as the arrangements of the Exposition are completed, small committees of the board, with the assistance of persons of practical experience, are appointed to inspect the different classes of objects, and to give in their report, suggesting the objects most deserving of commendation, and the persons to whom honorary medals of different values or sums of money ought to be awarded. The selected objects are distinguished by a ticket, and the Exposition is thrown open to the public, under regulations which ensure the safety of the articles exposed and their convenient inspection.

A division into classes is observed in the arrangement of the articles, of which I shall state the general character, and add such observations as may occur to me relative to any of them.

- 1.—Wool of different qualities and dressings, in whole fleeces,—the premium dependent on the amount of stock, combined with the quality.
- 2.—Woollen yarns of different textures, stating the nature and extent of the proceeding followed in the manufacture of them.
- 3.—Woollen cloth of every kind, from the coarsest fabric to the best superfine broad cloths, under their distinctive names, and describing their particular merits and uses.
- 4.—Cashmere shawls, and others of many different materials.

5.—Silk

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- 5.—Silk stuffs of every quality and description, such as satins, velvets, crapes, gauze, embroidered silk, taffetas, bobbin-net, ribands, fringes, &c.
- 6.—Linen yarn, and stuffs from sail-cloth to the finest cambric, including damask.
- 7.—Cotton yarn, and stuffs of all qualities and kinds, a numerous class.
- 8.—Lace, blonde, gauze and tamboured work, with fancy embroidery, in all its varieties, in which the French excel as much in taste as they do in the comparative cheapness of their needlework.
- 9.—Artificial flowers, of which the display is most attractive and brilliant. This branch of industry so important, as affording the means of subsistence to thousands of indigent females in the higher as well as lower stations of society, is nearly monopolized by France; and yet it has to be recollected, that, not long since, Italy was almost in the exclusive possession of this valuable resource, that France took it up at second-hand; and although the general diffusion of the knowledge of design, which is the foundation of the superior taste of the French, in works admitting of its exercise, has enabled them to carry the trade of artificial flower-making to great perfection, there is no reason against its being taken up elsewhere, and an endeavour made to supply this productive resource to a very numerous and dependent class of society. A great advantage arises from the small cost of the necessary stock of materials and requisite tools; from its being beneficial, on however small a scale it may be conducted; from the circumstance that it can be pursued at home and unaided, by the class to whom the fewest resources of profitable industry are open; and that taste and fancy find here an unlimited field for their advantageous exercise. For, in all the changes and caprices of fashion, the taste for artificial flowers, as a requisite of female ornament, seems to have stood the test of every vicissitude.
- 11.—Stuffs of various materials, printed in colours, stamped and stained in a variety of ways, affording an uncommonly beautiful display, and of singular variety, in which the beauty of colour, design and pattern, stands pre-eminent in France, with the exception, perhaps, in the brilliancy of Swiss dye.
- 12.—Articles manufactured of leather of every class.
- 13.—Paper manufactured in all its branches.
- 14.—Straw hats and bonnets.
- 15.—Carpets and tapestry. In the carpet trade, much remains to be learned by the British manufacturer in the elegance and variety of pattern, as well as in the structure of loom capable of executing richer and more varied patterns. The power of the British carpet-loom is generally confined to four threads, and, consequently, to four colours; while some of the foreign manufacturers have devised means of extending the capacity of their looms to eleven.
- 16.—Painted velvet of beautiful execution.
- 17.—Wax and floor cloths, transparent blinds, and such like.
- 18.—Paper hangings, carried to great perfection, and superior to the British, although only one-fifth the expense; the piece is purchased at three francs in Paris, which costs 15s. or 17s. in England.
- 19.—Dyeing and bleaching. The art of dyeing is particularly superior in Switzerland, where a different process is pursued, and different materials used; particularly the Indian substance called Lack-lack, in the use of which the Swiss seem unrivalled, even by the French, although the latter maintain their superiority over the English. They have recently substituted the prussiat of iron for indigo, as being cheaper, and producing a more brilliant and imperishable blue. Notwithstanding the eventual profit which any discovery in this branch of manufacture is generally attended with, and which of itself ought to stimulate invention, the causes of superiority in some of the foreign dyeing processes seem a fit matter for deeper research than that process has hitherto met with; which arises probably from the unwillingness of qualified persons to undertake the expense of inquiry at their own private risk.
- 20.—Specimens of the useful minerals of the country, including the various kinds of building stones, ornamental marbles, &c. and imitation stone.
- 21.—Articles of manufacture in metals; iron, copper, brass, bronze, tin, zinc, &c.
- 22.—Wire, and objects manufactured of that material.
- 23.—Tools of all kinds, with a descriptive catalogue of their uses; a very curious display of ingenuity.
- 24.—Cutlery, and locksmiths' work.
- 25.—Fire-arms.
- 26.—Bronze, and plated ornamental goods. Here is particularly conspicuous the characteristic of French manufacture, where the agency of a superior knowledge of design is perceived operating in the most trifling matters, and diffusing a degree of elegance and taste which is exceedingly attractive.

Appendix, No. 1.

Letter from
Mr. Skene, dated
25 Nov. 1829.

- 27.—Jewellery.
- 28.—Agricultural instruments, and processes described.
- 29.—Hydraulic machines.
- 30.—Instruments, mathematical and astronomical.
- 31.—Clock-work.
- 32.—Musical instruments.
- 33.—Articles connected with chemistry.
- 34.—Colours, varnish, and wax.
- 35.—Porcelain and glass productions.
- 36.—Painting and staining glass.
- 37.—Cabinet and joiners' work.
- 38.—Typography, calcography, and lithography; with specimens of engraving on copper, steel, and wood.
- 39.—Bookbinding.
- 40.—Miscellaneous articles, comprehending an extraordinary variety of objects of industry and invention, such as the expositor may expect either to be productive of profit or distinction to himself in giving them publicity, or likely to become a source of benefit and interest to the public. This class is, accordingly, altogether unlimited, and seemed with the generality of visitors to be the most attractive.

When a prize is awarded to a person who had formerly received one for similar productions, he receives, instead of a second medal, a diploma confirmatory of the distinction. The sanction which is thus given by continued public approval, and the publicity of the artist's skill and quality of the goods he manufactures, has been always found productive of the greatest advantage to the individual, and a successful stimulant to the industry and emulation of others.

This is perhaps the most effectual means a public body is possessed of, to urge on the advance of improvement, at the small cost of honorary prizes, the expense of giving publicity, and of removing, or abating at least, the obstacles which the unaided efforts of genius and skill may be unable to surmount, in giving the assurance to persons striving for distinction, of the regular periodical return of opportunities of exhibiting their successful efforts in any branch of industry whatever, and in furnishing skilful and enterprising individuals with the means of acquiring knowledge of the successful proceedings of foreign manufactures; to which may be added, the procuring for the use of manufacturers and artizans, foreign patterns, with models and designs applicable to the different branches of manufacture. The production of these last objects is not in France left to the invention of manufacturers; a distinct occupation is created out of it, from which a numerous class of artists derive their subsistence, and persons of high eminence are not unfrequently engaged profitably in this humble pursuit; so that a rich and varied succession of novelty in patterns is placed at the command of the manufacturer, who is freed from the necessity of urging any pattern beyond profitable limits, as commonly happens in this country. A judicious selection and regular supply of patterns from this source, would be an easily acquired and valuable boon to manufacturers.

Nothing further occurs to me at present with reference to the Exposition; and I remain,

My dear Lord,

126, Prince's-street, Nov. 25, 1829.

To the Hon. Lord Meadowbank.

Very faithfully yours,

J. Skene.

Appendix, No. 2.

RETURNS relative to the NATIONAL GALLERY.

A RETURN of the Number of OFFICERS, effective and superannuated, connected with the NATIONAL GALLERY; the Amount of their SALARIES, with the Duties and Conditions of their Appointments, and the other Situations held by such Officers.

OFFICES.	Names of the Officers.	Salary. per Annum.	Date of Appointment.	DUTIES and CONDITIONS of the APPOINTMENTS.	Other Situations held by the Officers.
1. Keeper	William Seguier, esq.	£. 200 -	March 31, 1824.	-- To have charge of the Collection, and to attend particularly to the preservation of the pictures; to superintend the arrangements for admission; to be present occasionally in the Gallery; and to value and negotiate, if called upon, the purchase of any pictures that may be added to the Collection, and to perform such other services connected with the establishment of the Gallery, as he may from time to time be called upon to do by instructions from the Lords Commissioners of the Treasury.	-- Surveyor of the King's Pictures.
2. Assistant Keeper & Secretary.	G.S. Thwaites, esq.	£. 150 -	March 31, 1824.	-- To attend in the Gallery on the public days during the hours of admission; to carry into effect and superintend, under the direction of the Keeper, any arrangement it may be necessary to make for the admission of the public, and in regard to the Artists who may be permitted to study in the Gallery, and to act as Secretary in the making of any communications, or the promulgation of any rules and regulations for the exhibition of the Gallery, by order of the Board; the whole of his duties being to be executed generally under the direction of the Keeper of the Gallery.	-- On half-pay, as a Captain of Infantry.

N.B.—The above are the original appointments; and there are no superannuated Officers.

A RETURN of the DAYS and HOURS on which the NATIONAL GALLERY is OPEN and CLOSED.

THE GALLERY IS OPEN	THE GALLERY IS CLOSED
To the Public on the four first days of each week, from 10 till 5 o'clock; and to the Artists and Students on the Fridays and Saturdays during the same hours; in both cases, with the exceptions stated in the next column.	On Christmas-day and Good Friday; it is also closed for an annual Vacation for six weeks, computed from the end of the second week in September in each year, in lieu of all other holidays, on which it is invariably open; and to furnish the Keeper with an opportunity of examining minutely into the state of the pictures, making necessary alterations in their arrangements, &c. and causing the Galleries to be thoroughly cleaned, the frames dusted, &c. &c. &c.

A RETURN of the Number of STUDENTS who have attended for the purpose of studying in the NATIONAL GALLERY in each of the last Five Years.

The Number of Students on the Books is at present 702, who are allowed to study in the Gallery at all times, during the days set apart for that purpose, as may suit their convenience. No account of their particular attendance has been kept.

A RETURN of the ATTENDANTS and SERVANTS employed at the NATIONAL GALLERY.

SITUATIONS.	NAMES of the Persons holding the Situations.	SALARY.	DATE of Appointment.	DUTIES and CONDITIONS of the APPOINTMENT.	Other Situations held by the said Persons.
1. Attendant in the Gallery.	J. P. Wildsmith -	-- 2 guineas, per week, when in attendance.	Mar. 31, 1824.	-- Constant attendance in the Gallery, to give information to the public, and to see that no injury occurs to the pictures.	
2. Ditto - -	J. Weeks - -	- ditto - ditto -	- ditto -	The same as above.	
3. Ditto - -	T. Rimer - -	- ditto - ditto -	Oct. 29, 1827	The same as above.	
4. Police Officer in attendance at the door.	J. Upson - -	-- £. 1. 4. per week, when in attendance.	Mar. 31, 1824.	-- To see that no improper persons find their way into the Galleries, and to assist the Porter in taking charge of umbrellas and sticks.	
5. Porter - -	Henry Newham -	£. 80 per annum	- ditto -	-- The usual duties of a porter, and to take charge of umbrellas and sticks.	-- Yeoman of the King's Guard.
6. Housemaid -	Martha Hirst -	£. 50 per annum	- ditto -	-- To sweep and keep clean the Galleries, stairs and furniture of the Galleries.	

N. B.—There are no superannuated Attendants or Servants.

National Gallery, }
Sept. 7, 1835. }

William Seguier, Keeper.

Appendix, No. 3.

Appendix, No. 3.

Paper delivered in
by *C. Toplis, Esq.*

PAPER delivered in by *Charles Toplis, Esquire.*
LONDON MECHANICS' INSTITUTION, Established 2d December, 1823.
29, Southampton Buildings, Chancery Lane.
President.—*Dr. BIRKBECK.*

THE Institution is established for the purpose of enabling Mechanics and others to become acquainted with those branches of Science and Art that are of practical application in the exercise of their respective Trades and Professions.

The Subscription is 1*l.* 4*s.* yearly, or 6*s.* quarterly, and 2*s.* 6*d.* entrance, paid in advance. Members may also be admitted at the half quarter. Sons and Apprentices of Members have the privilege of attending either the Evening Classes or the Lectures of Members at 3*s.* per quarter. The sum of 10*l.* constitutes the Donor an Honorary Member for life.

LIBRARY.

The Library for circulation contains upwards of 6,000 Volumes, treating of every branch of Science and general Literature; and the most important Reviews, Magazines, &c. are regularly supplied. Accommodation for perusing the works at the Institution is afforded in the

READING-ROOM,

From Ten o'clock in the Morning until Ten in the Evening. The Reading-Room is also supplied with Morning and Evening Newspapers, for the perusal of which the Room is opened at Nine o'clock in the Morning.

LECTURES.

Public Lectures on the various branches of Experimental Philosophy, Chemistry, the Fine Arts, &c. &c., are delivered in the Theatre of the Institution every Wednesday and Friday Evenings, commencing at half-past Eight o'clock precisely.

Single Lecture Tickets, at 1*s.* each, may be obtained on application to the Secretary.

EVENING CLASSES.

The attention paid to this truly valuable and efficient mode of improvement will be manifest upon an examination of the following List of Classes.

No. of Members in each Class.	Average Attendance.	SUBJECTS OF STUDY.	TEACHERS.	Evenings of Meeting.
73	50	English Grammar - - -	Mr. R. Daniel -	Monday.
40	-	Writing - - -	Mr. T. Hall -	Saturday.
36	18	Arithmetic - - -	Mr. J. Collins -	Thursday & Saturday.
20	10	Mathematics - - -	Mr. J. Collins -	Monday.
45	40	Practical Geometry - - -	Mr. H. Barnard -	Tuesday.
39	28	Drawing, Architectural, Mechanical, Perspective, and Ornamental - - -	Mr. C. Davy -	Monday and Thursday.
26	16	Drawing the Human Figure - {	Mr. H. B. Jenkins	Saturday.
12	10		Mr. E. Anderson -	Tuesday.
	12	Modelling - - -	Mr. C. Fines -	Monday and Thursday.
30	25	Landscape Drawing - - -	Mr. J. Noblett, assisted by Mr. E. Anderson	Thursday.
	40	French Language - - -	Mons. Fischere -	Thursday.
	12	Latin Language - - -	Mr. J. Robson. -	Thursday.
In last class, 50		Short Hand, occasionally.		

In addition to the above, the following Classes have been formed on the principle of mutual instruction:—

No. of Members.	Average Attendance.	SUBJECTS OF STUDY.	Evenings of Meeting.
45	38	Literary Composition - - -	Tuesday.
33	22	Chemistry - - -	Tuesday.
45	-	Experimental Philosophy - - -	Saturday.
	30	Geography - - -	Monday.
	32	Natural History - - -	Thursday.
Suspended at present.		Phrenology - - -	Saturday.

There is also a class for the study and practice of Music, the Teachers of which are paid by the Class - - - No. of Members, 90.

THE MUSEUM

Is furnished with extensive collections of Specimens, arranged to illustrate the sciences of Mineralogy, Geology, &c., as well as with suitable Apparatus and Instruments for illustrating the Mechanical and Chemical Sciences, &c. &c.

The affairs of the Institution are conducted by a President, four Vice Presidents, a Treasurer, and thirty Committee-men, elected periodically by ballot; to which privilege every Member is eligible six months after entrance.

The Rules and Orders of the Institution, price 6*d.*, and the Catalogue of the Library, price 9*d.*, may be obtained in the Library.

Average Number of Members for the last three years, - - - 1,069.

Average Receipts of Money for the last three years, - - - £. 1,640.

Andrew M'Farlane, Secretary.

[SECOND]

R E P O R T

FROM THE

SELECT COMMITTEE

ON

A R T S

AND THEIR CONNEXION WITH

M A N U F A C T U R E S ;

WITH THE

MINUTES OF EVIDENCE,

APPENDIX AND INDEX.

*Ordered, by The House of Commons, to be Printed,
16 August 1836.*

Martis, 9^o die Februarii, 1836.

Ordered, THAT a Select Committee be appointed to inquire into the best means of extending a knowledge of the ARTS and of the PRINCIPLES OF DESIGN among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts.

Mercurii, 10^o die Februarii, 1836.

A Committee was nominated of,—

Mr. Ewart.	Mr. Heathcoat.
Mr. Morrison.	Mr. Strutt.
The Lord Advocate.	Mr. Hutt.
Mr. Pusey.	Mr. Brotherton.
Mr. John Parker.	Mr. Scholefield.
Mr. Wyse.	Mr. David Lewis.
Mr. Henry Thomas Hope.	Mr. Davenport.
Dr. Bowring.	

Ordered, THAT the Committee have power to send for Persons, Papers and Records.

Ordered, THAT Five be the Quorum of the Committee.

Martis, 16^o die Augusti, 1836.

Ordered, THAT the Committee have power to report the Minutes of the Evidence taken before them to the House.

PROCEEDINGS OF THE COMMITTEE.

MEMEBRS PRESENT:

<i>Jovis, 18^o die Februarii, 1836.</i>	<i>Veneris, 4^o die Augusti, 1836.</i>	<i>Martis, 16^o die Augusti, 1836.</i>
Mr. EWART in the Chair.	Mr. EWART in the Chair.	Mr. EWART in the Chair.
Dr. Bowring.	Dr. Bowring.	Dr. Bowring.
Mr. Brotherton.	Mr. Brotherton.	Mr. Brotherton.
Mr. Davenport.	Mr. Henry Thomas Hope.	Mr. Henry Thomas Hope.
Mr. Henry Thomas Hope.	Mr. David Lewis.	The Lord Advocate.
Mr. David Lewis.	Mr. Pusey.	
Mr. John Parker.		
Mr. Pusey.		
Mr. Scholefield.		

REPORT; SESS. 1836 - - - - - p. iii

PART I.

REPORT, MINUTES OF EVIDENCE AND APPENDIX; SESS. 1835 - p. xiii

PART. II.

MINUTES OF EVIDENCE AND APPENDIX; SESS. 1836, - - - following p. 146

PLANS - - - - - facing pp. 49, 51, 98

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R E P O R T;

SESS. 1836.

THE SELECT COMMITTEE appointed to inquire into the best means of extending a knowledge of the ARTS and of the PRINCIPLES of DESIGN among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts; and to whom several Returns to The House of Commons relating to the Cultivation of the Arts in Foreign Countries were referred; and who were empowered to report the MINUTES of the EVIDENCE taken before them to The HOUSE:—HAVE examined the matters referred to them, and have agreed to the following REPORT:

THE COMMITTEE have pursued (amid frequent interruptions caused by the numerous Private Bills introduced in the present Session) the inquiry left unfinished by them in the last Session of Parliament.

In taking a general view of the subject before them, the Committee advert with regret to the inference they are obliged to draw from the testimony they have received; that, from the highest branches of poetical design down to the lowest connexion between design and manufactures, the Arts have received little encouragement in this country. The want of instruction in design among our industrious population, the absence of public and freely open galleries containing approved specimens of art, the fact that only recently a National Gallery has even been commenced among us, have all combined strongly to impress this conviction on the minds of the Members of the Committee. In many despotic countries far more development has been given to genius, and greater encouragement to industry, by a more liberal diffusion of the enlightening influence of the Arts. Yet, to us, a peculiarly manufacturing nation, the connexion between art and manufactures is most important;—and for this merely economical reason (were there no higher motive), it equally imports us to encourage art in its loftier attributes; since it is admitted that the cultivation of the more exalted branches of design tends to advance the humblest pursuits of industry, while the connexion of art with manufacture has often developed the genius of the greatest masters in design.

The want of instruction experienced by our workmen in the Arts is strongly adverted to by many witnesses. This deficiency is said to be particularly manifest in that branch of our industry which is commonly called the fancy trade; more especially in the silk trade; and most of all, probably, in the ribbon manufacture. Mr. Martin (the celebrated painter) complains of the want of correct design in the china trade; Mr. Papworth (an eminent architect) of its absence in the interior decorative architecture of our houses, and in furniture. Hence the adoption of the designs of the era of Louis XV. (commonly dignified with the name of Louis XIV.), a style inferior in taste and easy of execution. To a similar want of enlightened information in art, Mr. Cockerell attributes the prevailing fashion for what is called Elizabethan Architecture; a style which (whatever may be the occasional excellencies of its execution) is undoubtedly of spurious origin.

This scanty supply of instruction is the more to be lamented, because it appears that there exists among the enterprising and laborious classes of our country an earnest desire for information in the Arts. To this fact, Mr. Howell, one of the Factory-Inspectors, has borne ample testimony. Mr. Morrison, a Member of the House of Commons, has given evidence to the same effect.

Part I. Q. 493.
Morrison, Part I.
Q. 167.
Smith, 272.
Bowring, Part II.
Q. 3.
Smith, Part I.
Q. 289.
Part I. Q. 916.
Papworth, Morant,
Part II. Q. 545.
Cockerell, Part II.
Q. 2245.

Eld, Part I. Q. 493. The ardour for information is apparent in Birmingham, Sheffield and in London; and the manufacturing workmen in the neighbourhood of Coventry have (to their great honour) specifically petitioned the House of Commons for instruction in design.

It has too frequently, if not uniformly, occurred, that the witnesses consulted by the Committee have felt themselves compelled to draw a comparison more favourable (in the matter of design) to our foreign rivals, and especially to the French, than could have been desired, either by the Committee or the witnesses.

Part I. Q. 667.
Donaldson, Part II. Q. 369.
Part I. Q. 557. 617. The Committee were anxious to investigate the pervading cause which seemed to justify this conclusion. It appears that the great advantage which foreign manufacturing-artists possess over those of Great Britain consists in the greater extension of art throughout the mass of society abroad. Art is comparatively dear in England. In France it is cheap, because it is generally diffused. In England a wealthy manufacturer has no difficulty in procuring superior designs. Our affluent silversmiths have called to their aid the genius of Flaxman and of Stothard. But the manufacturer of cheap plate and inferior jewellery cannot procure designs equal to those of France, without incurring an expense disproportioned to the value of the article on which his labour is employed.

Guillotte, Part I. Q. 824. According to the evidence of M. Guillotte, a maker of Jacquard looms (a gentleman who does the fullest justice to the English manufacturers), a French capitalist employs three or four artists, where in England one artist would supply eight or ten manufacturers. This is exemplified in the process called by the French the "*mise en carte*," or the practical transfer of the pattern to the fabric into which it is to be wrought. It appears that in England the designer of the pattern and the person who applies it to the manufacture are distinct persons. In France the workman is himself the artist.

Guillotte, Part I. Q. 824. The French have long been celebrated for their attention to design in Manufactures. Their zeal in this pursuit is nowhere more manifest than in their recent prosecution of the shawl trade,—in the introduction both of the material and pattern of the Cachemire shawl by M. Ternaux, and in the later investigations of Part I. Q. 296. 442. M. Couder. M. Couder has established a school for shawl designs at Paris; he has succeeded in tracing the original designs on the shawls of Cachemire through all the imperfections of the native manufacture, and supplied his country with the genuine pattern.

Smith, Part I. Q. 296. Much importance has justly been attributed to the SCHOOLS OF DESIGN so generally diffused through France. These schools (in number about 80) are superintended by the Government. The free, open and popular system of instruction (prevalent in France since the days of Colbert), and the extreme accessibility of their museums, libraries and exhibitions, have greatly tended to the diffusion of a love of art, as well as of literature, among the poorer classes of the French. The testimony of Dr. Bowring, M.P., on this subject, will be consulted with interest and advantage.

Dr. Bowring, Part II. Q. 1, &c. According to the evidence of a distinguished foreigner, Dr. Waagen, the intelligent Administration of Prussia has felt the necessity of paying great attention to the instruction of the Prussian manufacturers in art. The description of the "*Gewerb-Institut*," at Berlin, which was founded with this view, will be read with interest in the evidence of Dr. Waagen. It appears that a constant correspondence is maintained between this institution and the more distant local governments and local manufacturers. In Bavaria (now the classic country of the Arts) there are thirty-three schools of design. Outline drawing, to a considerable extent, forms an element in the system of national education.

Waagen, Part I. Q. 7. The Committee intended to have laid before The House, Returns received through the medium of the Foreign Office, explanatory of the different schools and institutions connected with the Arts in foreign countries. The non-arrival of the Returns from France and from Prussia has caused the production of these documents to be postponed to a future Session.

See the Evidence of Mr. Skene, Part I. In our own country, manufacturing artists have been greatly indebted to such institutions as the Board of Trustees in Edinburgh and the Royal Society in Dublin (the latter of which has this year come under the consideration of another Committee of The House of Commons). In England the rising Institute of British Architects promises great advantage to our manufacturers, and the more matured Mechanics' Institutions have disseminated much valuable instruction in the Arts. The Reports of the Mechanics' Institutes of Glasgow, Manchester

chester and Coventry indicate, in the present year, the awakened attention of the inhabitants of those great towns to the importance of education in design.

His Majesty's Government has this year, for the first time, proposed a vote in the Estimates for the establishment of a Normal School of Design.

It appears to the Committee that, in the formation of such an institution, not mere theoretical instruction only, but the direct practical application of the Arts to Manufactures ought to be deemed an essential element. In this respect, *local* schools, where the Arts reside as it were with the manufacture to which they are devoted, appear to possess many practical advantages. In such situations it is probable that the Arts will eventually strike root and vegetate with vigour. But if a more *central* system be adopted, the inventive power of the artist ought equally to be brought to bear on the special manufacture which he is destined hereafter to pursue. This principle is judiciously adopted in the *Gewerb* institution at Berlin; in which, after one year of general instruction in art, the pupil selects a branch of manufacture as his trade, and passes two years in the practical application of art to the peculiar manufacture which he has chosen. Unless the Arts and Manufactures be practically combined, the unsuccessful aspirants after the higher branches of the Arts will be infinitely multiplied, and the deficiency of manufacturing-artists will not be supplied.

Waagen, Part I.
Q. 55.

Perhaps the Government would most judiciously interpose not only by creating a Normal School, but by applying to local institutions the species of assistance now extended to the building of school-houses. It is worthy of consideration whether, if satisfactory evidence were given that the local residents or municipalities would supply a certain portion of the expense, contributions, in aid only, might not be judiciously supplied by Government. But the interposition of the Government should not extend to interference; it should aim at the development and extension of art; but it should neither control its action, nor force its cultivation.

The same system might probably be beneficially extended to the formation of open PUBLIC GALLERIES or MUSEUMS OF ART in the various towns willing to undertake a certain share in the foundation, and to continue the maintenance, of such establishments. In nothing have foreign countries possessed a greater advantage over Great Britain than in their numerous public galleries devoted to the Arts, and open gratuitously to the people. The larger towns of France are generally adorned by such institutions. In this country we can scarcely boast of any. Our exhibitions (where they exist) are usually periodical. A fee is demanded for admission, and modern works only are exhibited. From such exhibitions the poor are necessarily excluded. Even those who can afford to pay seldom enjoy the advantage of contemplating perfect specimens of beauty, or of imbibing the pure principles of art. If the recommendation of the Committee were adopted,—that the opening of public galleries for the people should, as much as possible, be encouraged,—casts of the best specimens of Sculpture might be advantageously transmitted from the metropolis to the different towns. Casts are cheaply supplied in Paris under the superintendence of an artist; and a *tarif*, indicating their several prices, is issued for the benefit of the public. This example is worthy of imitation. But, besides casts and paintings, copies of the Arabesques of Raphael, the designs at Pompeii, specimens from the era of the revival of the Arts, every thing, in short, which exhibits in combination the efforts of the artist and the workman, should be sought for in the formation of such institutions. They should also contain the most approved modern specimens, foreign as well as domestic, which our extensive commerce would readily convey to us from the most distant quarters of the globe.

Wyon, Part I.
Q. 686, *et alii*.

It appears that among our workmen a great desire exists for such public exhibitions. Wherever it be possible, they should be accessible after working hours; and admission should be gratuitous and general. A small obstruction is frequently a virtual prohibition. The vexatious fees exacted at Westminster Abbey, St. Paul's and other public buildings are discreditable to the nation. In the Abbey at Westminster, not only is a fee demanded at the door, but supplementary fees are extorted in different portions of the building.

Part I. Q. 643. 662.
762. 1081.

An intelligent witness, Mr. Nasmyth, suggests the great advantage which manufacturers would derive from themselves encouraging a knowledge and a love of art among their workmen. The exhibition of works of proportion and of beauty in rooms connected with factories would have a beneficial effect on minds already familiar with geometrical proportions. Scientific improvements in machinery,

Part II. Q. 290, &c.

Part II. Q. 304.

Nasmyth, Part II.
Q. 315.

Reinagle, Part II.
Q. 603.

Cowper, Part II.
Q. 586.

Skene, Part I.
Q. 1150.

Barnes, Part I.
Q. 1415.

Crabb, Part I.
Q. 1055.

Hay, Part II.
Q. 431.

Waagen, Part I.
Q. 46.

Donaldson, Part II.
Q. 351-2.

Part I. Q. 657.

Part II. Q. 590.

Answers by Baron
Von Klenze, at the
end of the Report.

chinery, and economy in the construction of it, are both intimately connected with perfection of form. The geometrical forms of the works of antiquity (especially in their relation to the ellipse) are referred to by Mr. Nasmyth, and more fully developed by Mr. Reinagle. Mr. Cowper has shown that the application of art to a material not only encourages but sometimes creates a manufacture. Were the Arts more extensively diffused among our population, many articles, such as marble, terra cotta, wood, and ivory (a material to which art is much applied in France) would give additional employment to the people.

It has been generally admitted, both by artists and by manufacturers, that access to botanical gardens would have an excellent effect on our industrious population. The French study more closely than we do the living flower, and their imitations of plants are generally acknowledged to be more correct than ours. Mr. Hay, an intelligent practical witness, from Edinburgh, has dwelt on the importance of the study of the natural flower, even in its simplest form.

Among the advantages possessed by the manufacturing artists of foreign countries, the attention of Your Committee has been directed to the Books on Art published by the Governments for the instruction of their workmen. Among these the works issued by M. Beuth, director of the *Gewerb-Institut* at Berlin, particularly deserve to be mentioned.* These works, printed at the expense of the Prussian Government, with copper-plate engravings, make known to the manufacturing artist the most beautiful models of antiquity and the era of the *Renaissance*, as well as Oriental and Moresque designs. Architectural illustrations, both for the exterior and interior of buildings, vases, tripods, patera, patterns for various species of manufacture, form one of these volumes. The other is devoted to plans and illustrations of the construction of the public works of Prussia.

The chief excellence of these works appears to consist in their general correctness and classical purity of taste. It is gratifying to observe, that British capital and intelligence, unaided by the Government, have been turned in the same direction. Cheap publications upon art are studied with interest by our workmen. The "Mechanics' Magazine" has, in this point of view, as well as in its more scientific character, conferred lasting advantages on the manufactures of the country. The immensely-extended publication of specimens of art by means of the steam-printing machine is justly commemorated in the Evidence of Mr. Cowper. The "Penny" and "Saturday" Magazines, the "Magasin-Pittoresque," the *Magasin-Universel*, and other cheap works issued in France and Germany, are mainly indebted for their success to this great instrument of knowledge. Nothing is more cheering than to find public instruction, and consequently public happiness, thus extending with the increase of national capital, and conveying intelligence and civilization in so cheap a form to the remotest cottage in the kingdom. Such instruments may be said to form the paper-circulation of knowledge; and, while the friends of education lament that the people are yet most insufficiently provided with places of instruction, they are somewhat consoled by the reflection that these works convey instruction to the very dwellings of the people.

But though cheap publications are thus circulated by individual enterprise, there are works, such as those issued by the Government of Prussia, which probably require too great labour of design and are too expensive of execution to be profitably undertaken by individuals. It is stated, on the high authority of Baron Von Klenze, that the influence of Professor Beuth's publications is already perceptible in the shops and dwelling-houses at Berlin. Encouraged by the success of this experiment, the Bavarian Government is about to issue similar, but cheaper, works for the benefit of the workmen of Bavaria.

It appears to the Committee most desirable, with a view to extend a love, a knowledge of art among the people, that the principles of design should form a portion of any permanent system of national education. Such elementary instruction should be based on an extension of the knowledge of form, by the adoption

* *Vorbilder für Fabrikanten und Handwerker.* By Professor Beuth, Berlin.

Bau-ausführungen des Preussischen Staats. By the same.

To which may be added,—

Ornamente aller classischen Kunst-epochen, nach den originalen. An excellent work, by Professor Zahn, Berlin.

Several other German Works, on the same subject, are mentioned in the Evidence of Mr. Morant, Part II.

adoption of a bold style of geometrical and outline-drawing, such as is practised in the national schools of Bavaria. The Committee further would suggest that, if the proper machinery for accomplishing such an object were supplied, the progress of the people in the Arts should be reported annually to Parliament. This part of the subject, however, is involved in the much greater question of a responsible minister of Education; which the limits imposed on the Committee prevent them from doing more than alluding to.

It is with regret that Your Committee notice the neglect of any general instruction even in the history of art at our universities and public schools; an omission noticed long ago by Mr. Burke, and obvious to every reflecting mind.

Haydon, Part II.
Q. 1099.

The Committee turn to another branch of the subject connected with Arts and Manufactures. The difficult and delicate question of COPYRIGHT has already engaged the attention of The House; and numerous complaints of want of protection for their designs have been laid before the Committee by artists and manufacturers. Mr. Smith, an eminent manufacturer of Sheffield, states, that the piracy of his designs will compel him altogether to abandon designing as connected with his trade. A similar or corroborative statement is made by architectural sculptors, modellers, manufacturing artists, and artists generally. Mr. Martin has been seriously injured by the piracy of his works; and Mr. Papworth attributes to the want of protection for inventions the absence of original matter in tablets, vases, and foliages; of which in England we possess few specimens and perhaps none worthy of observation. It is well known that a short period of copyright is extended to printed cotton patterns. A doubtful protection has also been afforded to the Arts by the Statutes 38 Geo. III. c. 71, and 54 Geo. III. c. 56. The copyright given by these Statutes extends to metallic figures of men and animals, to figures combined of the two, and to what is somewhat loosely styled "matter of invention in Sculpture." Metallic foliages, arabesques, vases, candelabra, and similar works are unprotected by them. Whatever be the legal latitude of these Acts, the expensiveness of a remedy through the courts of law or equity is a virtual bar to invention, and almost affords impunity to piracy in art.

Part I. Q. 107.

Part I. Q. 107. 477.
677. 851. 943, &c.

Part II. Q. 864.

Papworth, Part I.
Q. 1254.
Butt, Part I.
Q. 593-4-5.

The most obvious principle of any measure enacted for the protection of invention appears to be the constitution of a CHEAP AND ACCESSIBLE TRIBUNAL. The French have long possessed a prompt and economical Court of Judgment for cases of this kind. The constitution of the *Conseil des Prud'hommes*, prevalent in the manufacturing districts of France, is a subject of interesting development in the evidence of Dr. Bowring. These local tribunals form a kind of jury or board of arbitration, composed of master-manufacturers and workmen, empowered to decide on priority of invention in design, as well as on many other subjects connected with Manufactures. It has however occurred to the Committee, that where a dispute arises concerning originality of invention between designers residing at a distance from each other, local tribunals would not readily afford a final adjudication.

Bowring, Part II.
Q. 47.
Toplis, Part I.
Q. 1573.

In addition to cheapness, the greatest promptitude of decision is another obvious element in the constitution of such a tribunal. For this and for other reasons a SYSTEM OF REGISTRATION appears to be indispensable.

Another element in the consideration of this subject is the varying DURATION OF PROTECTION to be extended to different inventions in Manufactures. The varying periods of protection form a question of minute and exact detail, fit for separate investigation, and dependent on evidence too specific to be comprehended in the more general inquiry undertaken by the Committee.

The Committee consider the elaboration of any comprehensive measure for the protection of designs in Manufactures to be well worthy of the serious attention of the Government.

The Arts, both generally and in so far as they are connected with Manufactures, have shared the common suffering under the baneful influence of FISCAL DUTIES. The Excise Laws, in their restrictions on the manufacture and the form of bricks, have obstructed the exercise of art in that material. The window-duty acts injuriously on the proportion and beauty of our buildings. The paper-duty has been extensively detrimental in its effects on periodical publications on the Arts, on the use of drawing-paper, on the employment of cards in the

Papworth, Part I.
Q. 1301.
Cockerell, Part I.
Q. 1475.
Papworth, Part I.
Q. 1303.

Martin, Part II.

Pye, Part II.
Q. 1303.

Jacquard loom, and in its oppressive application to the whole trade of paper-staining. The glass duties have fettered the Arts in their endeavours to restore painting on glass, in which (contrary to common belief) we are able to surpass the artists of former times. The same duties have restricted the adoption of engravings as ornaments in dwelling-houses. The lower cost of glass in France has encouraged a much more extended use of engravings in private residences.

Waagen, Part I.
Q. 97.
Baron Von Klenze's
Answers, end of
Evidence.

In reference to the diffusion of a knowledge of the Arts, Your Committee have already adverted incidentally to EXHIBITIONS. Among exhibitions connected with the encouragement of art, their attention has been called to the institutions established in Germany under the name of *Kunst-Vereine*, and now becoming prevalent in this country. These associations, for the purchase of pictures to be distributed by lot, form one of the many instances in the present age of the advantages of combination. The smallness of the contribution required brings together a large mass of subscribers, many of whom without such a system of association would never have been patrons of the Arts. Messrs. Waagen and Von Klenze highly estimate the advantages conferred on the Arts by such associations, which appear to have been introduced into Prussia by M. Von Humboldt.

Waagen, Part I.
Q. 95.
Holland, Part II.
Q. 1257, 1271.
Haydon, P. II. 1053-4.
Rennie, Part II. Q. 639.
Foggo, Part II. Q. 1369.
Cockerell, P. I. 1447.
Rennie, Part II. Q. 642.
Waagen, Part I. Q. 95.

Haydon, Part II. 1064.
Martin, Part II. Q. 875.
Haydon, Part II. 1064.
Foggo, Part II. Q. 1361.

From the subject of Exhibitions the Committee have naturally been led to inquire into the constitution and management of those institutions which have prevailed in Europe for the last two hundred years, under the name of ACADEMIES. Academies appear to have been originally designed to prevent or to retard the supposed decline of elevated art. Political economists have denied the advantages of such institutions, and artists themselves, of later years, have more than doubted them. It appears, on the evidence of some of the witnesses, that M. H. Vernet, the celebrated Director of the French Academy at Rome, has recommended the suppression of that establishment. It is maintained by Dr. Waagen, that what is called the academic system gives an artificial elevation to mediocrity, and that the restriction of academic rules prevents the artist from catching the feeling and spirit of the great master whom he studies; like the regulations of those literary institutions of former times which set more value on scanning the metres of the ancients than on transfusing into the mind the thoughts and feelings of the poet. Many of the witnesses concur with Dr. Waagen in the opinion that academies ought properly to be schools only; wherein such instruction may be given as is not attainable in the *studio* of a private master. When academies go beyond this, their proper province, they degenerate into mannerism and fetter genius; and when they assume too exclusive and oligarchical a character, they damp the moral independence of the artist and narrow the proper basis of all intellectual excellence—mental freedom.

It seems probable that the principle of free competition in art (as in commerce) will ultimately triumph over all artificial institutions. Governments may, at some future period, content themselves with holding out prizes or commissions to the different but co-equal societies of artists, and refuse the dangerous gift of pre-eminence to any. It is more than probable that our ROYAL ACADEMY is indebted for the distinguished names which adorn its annals to the necessity of competing, as a private society, with other institutions, rather than to the extraneous distinctions and privileges with which it is decorated, and, perhaps, encumbered. As it stands, it is not a public national institution like the French Academy, since it lives by exhibition, and takes money at the door. Yet it possesses many of the privileges of a public body, without bearing the direct burthen of public responsibility.

Haydon, Part II. 1063.
Rennie, Part II. Q. 649.
Hurlstone, P. II. Q. 761.
Holland, Part II. 1264.
Donaldson, P. II. 1252.

Rennie, Part II. Q. 650.
Sir M. A. Shee, Part II.
Q. 1991.
Donaldson, P. II. 1252.
Rennie, Part II. Q. 655.
Haydon, Part II. 1057.

The artists examined by the Committee frequently concur in admitting the eminence of the present and of former members of the Royal Academy; but they complain of the exclusive nature of its rules, of the limitation of its numbers, and of the principle of self-election which pervades it. Among its exclusive rules has been named one which prohibits the members of the Academy from belonging to any other institution of artists in London; and another which restricts a candidate for academic honours from exhibiting beyond the walls of the Academy. It is true that the inexpediency of the former of these regulations is acknowledged on the part of the Academy; but it still exists, and has recently been carried into execution. The private and irresponsible nature of the proceedings of the Academy; the privilege enjoyed by the Academicians of exclusively consorting

with the patrons of art at the annual dinner; their prerogative of retouching their own works previous to exhibition (a power denied to the other artists who exhibit), and the monopoly of the best places by the pictures of the Academicians, have been adverted to by various witnesses. Of the privileges above named some have been denied to be exclusive; others have been claimed by the Academy as essential to the nature of such an institution.

It is certainly to be lamented that artists so distinguished as Mr. Martin and Mr. Haydon should complain of the treatment of their works within the walls of the Academy; and particularly that Mr. Martin should declare that his paintings have found that encouragement in the foreign exhibitions of France and Belgium which they have been denied at home.

Some irregularities have been noticed in the delivery of lectures at the Academy. The neglect of Architecture has been complained of by several artists *extra muros*; and the inadequacy of the instruction given in that important branch of art is admitted by the President himself.

The exclusion of Engravers from the highest rank in the Academy has often called forth the animadversions of foreign artists. In the French Academy engravers are admitted into the highest class of members. So are they in Milan, Venice, Florence, and in Rome. In England their rise is limited to the class of Associates. This mark of depreciation drove such eminent men as Woollett, Strange and Sharpe far from the Academy. Such a distinction seems the more extraordinary, because British engraving has attained a high degree of excellence. Foreigners send pupils hither for education; and the works of British engravers are diffused and admired throughout the Continent.

The remarks of foreign critics have frequently been elicited by the unusual predominance of portraits over other works of art in our annual Academic exhibitions. It appears (from the Returns appended to the Report) that fully half of the paintings annually exhibited have been portraits, which often inconsistently obtrude themselves before ideal and historical compositions. In the arrangement of a national exhibition a more appropriate classification ought surely to be adopted.

The plan annexed to the evidence of Mr. Wilkins will explain that fully one half of the new National Gallery has been given up to the Royal Academy. Against this apportionment of the national building, a large number of artists have remonstrated; and two bodies of painters have petitioned The House of Commons on the subject. They declare their inability to compete with an institution so favoured at the public expense. It is true that the Academy may be compelled to quit the National Gallery whenever public convenience requires their removal; but the great body of non-academic artists contend that a society, which possesses not only this but many other public advantages, ought to be responsible to those who contribute to their exhibitions, and whose interests they are supposed to represent. A strong feeling pervades the artists generally on this subject. They are uneasy under the ambiguous, half-public half-private, character of the Academy; and they suggest that it should either stand in the simple position of a private institution, or, if it really represents the artists of Great Britain, that it should be responsible to, and eligible by them.

Few circumstances can more fully exhibit the hitherto exclusive nature of our institutions than the fact that we have only just begun to form a NATIONAL GALLERY. The new building, now nearly completed, has been thrown back to open the façade of St. Martin's to Pall-mall,—an alteration in his original design which the Architect much deplures. It is to be lamented that the whole edifice is not fire-proof. The portion allotted to the Royal Academy is not so. As, according to the plan, the officers and servants of the Academy reside on the premises, there will be fires in the academic portion of the building; a circumstance which must more or less endanger the adjacent national collection. In the construction of the new Picture Gallery at Munich (described in the evidence of Baron Von Klenze) the removal of all danger from fire seems to have been particularly attended to.

The description of the magnificent Galleries of Sculpture and Painting at Munich given by Baron Von Klenze, at the end of the Evidence, will be read with interest and instruction.

The subject of a CATALOGUE, or description of the paintings, is an important element in a national collection. Besides a *catalogue raisonné*, Mr. Waagen, in

Howard, Part II. 2117.
Sir M. A. Shee, Part II.
Q. 2019. 1989.
Howard, Part II. 2117.

Martin, P. II. 850. 853.

Rennie, Part II. Q. 666.
Clint, Part II. Q. 1038.
Donaldson, P. II. 1233.
Sir M. A. Shee, Part II.
Q. 1979.

Pye, Part II. Q. 1309.
Burnet, Part II. Q. 924.

Pye, Part II. Q. 1308.
Burnet, Part II. Q. 924.

Burnet, Part II. Q. 923.
Pye, Part II. Q. 1312.

Martin, Part II.
Q. 830.

Wilkins, Part II.
Q. 1171. 1145.

Rennie, Part II.
Q. 686.
Hurlstone,
Martin, Part II.
Q. 886.
Haydon, Part II.
Q. 1085.

Wilkins, Part II.
Q. 1206.
Wilkins, Part II.
Q. 1408, 1409.
1421.
Wilkins, Part II.
Q. 1410.
Wilkins, Part II.
Q. 1413.

the Berlin Gallery, and Baron Von Klenze, in the Gallery at Munich, have placed in each compartment of the gallery a descriptive map of the walls, by reference to which the spectator derives some brief information respecting the several pictures and their painters. It appears to the Committee that the most ready and compendious information would be given to the public by fixing its name over every separate school, and, under every picture, the name, with the time of the birth and death, of the painter; the name also of the master, or the most celebrated pupil, of the artist, might in certain cases be added. This ready (though limited) information is important to those whose time is much absorbed by mental or bodily labour. For their sakes, also, it is essential that the Gallery be opened, in summer, after the usual hours of labour. It is far better for the nation to pay a few additional attendants in the rooms, than to close the doors on the laborious classes, to whose recreation and refinement a national collection ought to be principally devoted.

Seguier, Part II.
Q. 1625.
Hanley, Part II.
Q. 1792.

Pye, Part II.
Q. 1352.
Burnet, Part II.
Q. 939.

Haydon, Part II.
Q. 1878.
Wilkins, Part II.
Q. 1825.
Solly, Part II.
Q. 1877.

Waagen, Part I.
Q. 84.
Solly, Part II.
Q. 1854.
Leigh, Part II.
Q. 1913.

Solly, Part II.
Q. 1933.
Woodburn, Part II.
Q. 1700.

Cockerell, Part II.
Q. 2228.

It appears to Your Committee, that some portion of the Gallery should be dedicated to the perpetuation and extension of the British School of Art. Pictures by living British artists of acknowledged merit might, after they have stood the test of time and criticism, be purchased for the national collection; especially such paintings as are more adapted, by their style and subject, to a gallery than a cabinet. A room might also be devoted to such engravings as have undergone a similar probation of public criticism. This encouragement appears to be due to the higher branches of engraving.

It would be a great public benefit if the celebrated Cartoons from Hampton Court could be deposited in the National Gallery. That they could be preserved there with safety is the opinion of several eminent artists.

Your Committee observe with regret, that the great picture of Sebastian del Piombo has been exposed to the hazard (from the incursions of insects) detailed in the Evidence.

With respect to the future extension of the national collection, it has been suggested that individuals might be encouraged to bequeath to it money as well as paintings, by inscribing over the works purchased with their bequests the names of the donors.

It has been recommended by more than one experienced witness, that the pictures particularly sought for in our national collection should be those of the era of Raphael, or of the times just antecedent to it; such works being of a purer and more elevated style than the eminent works of the Caracci. Paintings of the Raphael era form the best nucleus of a gallery; they have been sought for on this account as the basis of the new National Gallery at Berlin.

The capability of the persons appointed to make purchases for the National Gallery is a very important question. It would seem that the majority of Trustees ordinarily selected for such purposes in this country are chosen rather on account of their elevated rank and their possession of pictures than for any peculiar professional ability. A private collector may be an excellent judge of cabinet-paintings; but he may not have the comprehensive knowledge required in the choice of a national collection. In the Committees appointed to purchase paintings for the National Galleries of France and Prussia, there is a greater admixture of artists and of *experts*, or persons who have devoted themselves to the study of the value of pictures. A similar admission of practical and professional critics is, in the opinion of the Committee, desirable in this country.

The composition of our COMMISSIONS for deciding on plans for public works, has also been, with great apparent justice, complained of. In France the tribunal which decides between competing artists is less limited and more professional. The opinion of the public is also there called in aid of the tribunal. It appears from the evidence of Mr. Cockerell that, on occasion of a recent *concours* for a public commission in Paris, the plans of the different artists were subjected to general public criticism for eight days; after which a tribunal, consisting of artists in general, as well as of those belonging to the Institute, assisted by persons professionally acquainted with the subject of the work, pronounced a final opinion on the merits of the different designs.

It has already been submitted by the Committee that an occasional outlay of public money on British works of art of acknowledged excellence, and in the highest style and purest taste, would be a national advantage. It has also been suggested that, in the completion of great public buildings, the arts of Sculpture

and Painting might be called in for the embellishment of Architecture to the advancement of the Arts and the refinement of the people. The habitual contemplation of noble works in Fresco and in Sculpture is worthy of the intelligence of a great and civilized nation.

Waagen, Part I.
Q. 98, *et alii*.

It will give Your Committee the sincerest gratification if the result of their inquiry (in which they have been liberally assisted by the artists of this country) tend in any degree to raise the character of a profession which is said to stand much higher among foreign nations than, in our own ; to infuse, even remotely, into an industrious and enterprising people, a love of art, and to teach them to respect and venerate the name of " Artist."

August 1836.

PART I.

REPORT, MINUTES OF EVIDENCE AND APPENDIX;

Sess. 1835.

Martis, 14^o die Julii, 1835.

Ordered, THAT a Select Committee be appointed to inquire into the best means of extending a knowledge of the ARTS and of the PRINCIPLES OF DESIGN among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts:—
And a Committee was appointed of—

Mr. Ewart.	Mr. Roebuck.
Mr. Bernal.	Lord John Russell.
Dr. Bowring.	Mr. Patrick Stewart.
Mr. Ridley Colborne.	Mr. Strutt.
Mr. Clay.	Mr. Poulett Thomson.
Lord Francis Egerton.	Mr. Warburton.
Mr. Elphinstone.	Mr. Morrison.
Mr. Grote.	Sir Robert Inglis.
Mr. Hawes.	Mr. Wyse.
Mr. Hume.	Mr. Scholefield.
The Lord Advocate.	Mr. Edward Lytton Bulwer.
Mr. Lewis.	Mr. Henry Lytton Bulwer.
Mr. Oswald.	Earl of Kerry.
Sir Robert Peel.	Lord Viscount Mahon.
Mr. O'Connell.	Mr. Yorke.
Mr. Shiel.	Mr. Heathcote (of Tiverton).
Lord Viscount Sandon.	Mr. Baines.
Mr. Chancellor of the Exchequer.	Mr. Stewart Mackenzie.
Sir Matthew White Ridley.	Mr. Williams (of Coventry).
Mr. Brotherton.	Mr. Fort.
Mr. Potter.	Mr. Davenport.
Mr. George Evans.	

Ordered, THAT the Committee have power to send for Persons, Papers and Records.

Ordered, THAT Five be the Quorum of the Committee.

Mercurii, 22^o die Julii, 1835.

Ordered, THAT Mr. Wilks, Mr. Hanbury Tracy, Mr. Buckingham and Mr. Hope be added to the Committee.

Veneris, 7^o die Augusti, 1835.

Ordered, THAT Mr. Brocklehurst and Mr. Jephson be added to the Committee.

Veneris, 4^o die Septembris, 1835.

Ordered, THAT the Committee have power to report the Minutes of the Evidence taken before them.

R E P O R T;

SESS. 1835.

THE SELECT COMMITTEE appointed to inquire into the best means of extending a knowledge of the ARTS, and of the PRINCIPLES OF DESIGN among the People (especially the Manufacturing Population) of the Country; also to inquire into the Constitution, Management and Effects of Institutions connected with the Arts; and to whom the Petitions of Artists and Admirers of the Fine Arts, and of several Members of the Society of British Artists, were severally referred; and who were empowered to report the MINUTES of the EVIDENCE taken before them to The HOUSE:—HAVE examined the matters to them referred, and have agreed to the following REPORT:

THE COMMITTEE began its labours by dividing the subject of inquiry into the following parts:

THE state of Art in this country and in other countries, as manifested in their different Manufactures.

THE best means of extending among the People, especially the Manufacturing Classes, a knowledge of and a taste for Art.

THE state of the higher branches of Art, and the best mode of advancing them.

The investigations of the Committee have been principally confined to the first and second sub-divisions of the subject.

The Committee lay the Evidence hitherto taken before The House, and recommend the resumption of the inquiry early in the next Session of Parliament.

September 1835.

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MINUTES OF EVIDENCE.

Lunæ, 27^o die Julii, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Dr. *Gustave Friedrich Waagen*, called in; and Examined.

1. **Y**OU are the director of the Royal Gallery at Berlin?—I am.

Dr. *G. F. Waagen*.

2. What institutions have you in Prussia for the instruction of the manufacturing population in the fine arts?—We have a *Gewerb-Institut* at Berlin for the purpose of giving instruction in manufactures connected with the arts.

27 July 1835.

3. Have you one, or more than one?—That is the principal one; we have smaller institutions, but these are merely schools of design, in Breslau, Königsberg, Dantzic and Cologne.

4. How many are there altogether in Prussia?—There are five; there is the principal institution at Berlin, and the four smaller institutions.

5. Can you give the Committee any account of the schools of design in the other states of Germany generally?—If by this question is meant *Gewerbe-schools*, then I cannot.

6. Do such schools exist in other parts; for instance, in Saxony and Bavaria?—I believe *Gewerbe-schools* do not; there is a Royal Academy, where young men that learn manufactures at Dresden may attend.

7. Can you give the Committee any account of the management of those *Gewerbe-schools* in Prussia?—At Berlin, in the chief *Institut*, there is a collection of models representing the newest discoveries in Europe, and particularly in England; there is also a very complete collection of the finest ornaments and designs of the Greek and Roman and middle ages in plaster of Paris; also some of the most distinguished works of naked sculpture, especially the pure Grecian; the pupils there are also instructed in drawing, modelling, in mathematics and perspective; each one chooses his own department of manufacture; they are taught also the founding and casting of metal works and other manufacturing operations.

8. Is the instruction of those schools gratuitous?—Yes, the instruction is gratis.

9. Are those schools under the government?—They are entirely under the government, and the managers are paid by the government.

10. Is the whole expense of the institution defrayed by the government?—The whole is paid by the government.

11. Does that apply to the minor schools in the other towns, as well as the principal school at Berlin?—Yes.

12. Can you state the expense of those schools?—I cannot state it now, but I can easily procure an account, and I will do so. The whole of the establishment is under a director, whose name at present is *Beuth*, privy councillor of finance, who has the management of the whole establishment.

13. Is chemistry among the subjects taught in the school?—Yes, there is instruction given in chemistry.

14. Is any branch of experimental philosophy taught?—Partially; there is some instruction given in natural history and physiology, and they have also electrical and other machines in the schools.

15. Are there any other arts and sciences taught in the schools?—I have mentioned all the most important branches.

16. How are the pupils elected into those institutions?—The pupils are recommended from the provinces by the *Government-president*, and sent to Berlin.

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They must have a knowledge of some manufacture; they must be able to read and calculate, in order to be received into the institution. If those young people do not show any aptitude after being some time, the institution is not compelled to continue the instruction to them; but they are sent back to the places whence they came.

17. Are they lodged and boarded in the institution?—No; they receive the instruction freely, but they must pay for their own board and lodging in Berlin.

18. Out of what classes are they selected by the government presidents?—There is no particular class of society out of which they are peculiarly chosen; when any individual is considered to show particular aptitude, no further inquiries are made, but that is considered a sufficient qualification.

19. Who makes the selection?—Any body may recommend any young man who has a taste for a particular branch of art to the president.

20. Do you know the mode adopted by the *Government-president* before he gives his certificate?—No, I do not.

21. What are the regulations as to the age of the pupils?—They cannot be received above, but may be received under the age of 16.

22. Are they then sent immediately to Berlin, or are they kept any time in the provincial schools?—They are sent to Berlin.

23. Is the same system pursued with respect to the minor schools at Breslau and Königsberg, and other places?—Those are preparatory schools, merely of design, where they do not undergo so strict an examination.

24. Are those who are sent to Berlin sometimes selected out of the provincial schools?—Sometimes they are, and sometimes not.

25. And sometimes they finish their education at the provincial school without going to Berlin?—When they do not want to take a very high path in art, they content themselves with more elementary instruction in the provincial schools. The Berlin institution is supplied with pupils not only from the minor schools, but selected by the government-president from the mass of the population, as well as from the other schools.

26. How long do the students stay in the Berlin school after they have been admitted there?—I do not know whether it is two or three years.

27. How many students are there in the Berlin institution altogether?—The number is not positively fixed.

28. Can you state about how many there are?—I do not think the number in the principal school exceeds from 80 to 100.

29. Is the period which the pupil stays in the school determined by his age or by his attainments?—It is according to a certain course which he has gone through.

30. Can you state the number of scholars there are in the provincial schools altogether?—That is quite uncertain; the number of students in the inferior schools is much more uncertain and fluctuating than those in the principal school at Berlin, inasmuch as the quantity of instruction communicated is so much less.

31. Are those pupils prepared for all sorts of manufacture, for silk and cotton and metallurgy?—Yes, for every description of manufacture.

32. The school applies its instruction to every manufacture with which art is in any way concerned?—Yes.

33. During what portions of the year do they attend the schools?—The courses extend through nearly the whole year; they begin at Easter.

34. What are the hours of attendance?—The business of the institution occupies the whole day, and they are very laboriously engaged.

35. Are there any periodical examinations of the students?—I cannot say; when they are finishing a particular course, a special examination takes place upon that course.

36. Are there any prizes distributed as a reward for merit?—When there is any particular instance of remarkable industry and remarkable success, he gets a distinction and a prize, and he sometimes gets as a reward some work of art produced in the school itself.

37. In consequence of his attainments, is he recommended to any situation in any manufacturing establishment?—Yes; but it is quite natural, and it is the fact that where a pupil has distinguished himself in any particular manufacture in the *Gewerbe-school*, he goes to that part of the country where that class of manufacture is established, and meets with no difficulty in finding employment.

38. But he has no privilege in consequence of having gone through the school? —No. Dr. G. F. Waagen.

39. Has he any title or diploma?—No.

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40. Has he any certificate of having gone through the courses?—He has the ordinary certificate of attendance from the director of the institution.

41. Describing what branches he has studied?—Yes.

42. Do the certificates vary; for instance, supposing a man had particularly distinguished himself, does he get a different certificate from a man who had merely attended the lectures?—The certificates are more strongly expressed in that case.

43. Is there an annual examination before the king or the minister of instruction?—No.

44. How long have those schools been established?—I think about 20 years.

45. What has been the effect of those schools?—The spreading of those students through the provinces has improved the system of production, and the works they take with them have greatly tended to the improvement of the different manufactures of the country.

46. Has the cotton manufacture increased lately in Prussia to any great extent?—There has been a very great improvement in the cotton manufacture, particularly in the excellent patterns. The influence has not been confined to those who have come from the *Gewerbe-school* who have established manufactures, but other manufactures have been able to produce, through that influence, works of a higher and better character. The director *Beuth* has had a work printed at the expense of the government, with copper-plate engravings, which gives to the students most beautiful models of antiquity and the middle ages.

47. Are the patterns in the cotton printing the invention of the Germans, or are they principally copied from English or French?—The greater and better part of them are not patterns introduced from foreign countries, but are original designs made at Berlin.

48. Do the manufacturers ever send to the schools statements of what particular patterns they require to meet the public taste, so that the ingenuity of the school may be directed in the channel in which the demand is?—I could not say with certainty, but I know that a perpetual communication is kept up between the director of the institution and the principal manufacturers.

49. If a pupil intends to be a cotton manufacturer, does he turn to that branch of the art most connected with that manufacture?—Yes; the object of the institution is to unite beauty and taste with practicability and durability, and so to form the imagination and taste of the pupils as artists, by studying and drawing after beautiful models, that each may be enabled with facility to make discoveries in that branch which he particularly follows.

50. Is it the practice of the manufacturers to try the talents of the pupils in drawing patterns for any particular branch of art before they leave the institution; for instance, a calico-printer?—All the connexion which the institution has with the manufacturers out of doors is, that if a student should show a great aptitude for any particular branch, the director recommends him to the manufacturers in that particular branch.

51. Is instruction given in the composition of colours?—Yes; they study the mingling of colours.

52. Do the manufacturers apply to the school in order to get young men of talent for drawing patterns for any particular manufacture?—I do not know that, but I know that there is a great demand on the part of the manufacturers for pupils that excel in different departments.

53. Are any particular instructions given in the institution as to the preparation of colours?—Yes; that is one great point.

54. Are there any elementary courses which all the students attend?—Yes; they must all attend the drawing-school, and must all learn elementary mathematics.

55. Are you aware how long they continue in those elementary courses?—I think that during the first year they are generally engaged in the common courses which are communicated to the whole body, and afterwards in the second and third years they pursue their own particular departments.

56. Is there any school of collection of patterns of manufactures?—There is; and it is the duty of the directors to collect from different countries the most remarkable specimens of patterns that are produced.

57. Are models of machines also collected?—Yes; they have a very large collection.

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collection of models; for instance, they have models of different steam-engines, from their first production to the latest discoveries.

58. Do students come from Saxony to Berlin to attend the institution?—The principal object is to promote Prussian manufactures, and therefore only that portion of Saxony that is dependent upon Prussia enjoys the advantages of the institution.

59. Is there any similar institution in Saxony?—None of those institutions exist in Saxony; in the Saxon Academy the attention is more particularly directed to the higher branches of art, totally unconnected with manufactures.

60. Are there any libraries attached to those institutions?—Yes, there are, of general literature, and of all works relating to the objects of the institution.

61. Is there any botanical garden attached to it?—No; there is at the university one of the largest botanical gardens in the world.

62. And the botanical garden in the university would supply the institution with specimens?—Yes, certainly, if they are wanted.

63. Are there any anatomical courses in this institution?—Not in the *Gewerb-Institut*, but every pupil in the institution, that wishes, can go to the Royal Academy.

64. Do you know whether a portion of the instruction in the School of Arts is directed to the study of the human figure?—There is drawing after finer casts from the most famous antiques.

65. But they do not draw from the human figure itself?—No; but any one that wishes can go to the academy and draw after life.

66. Have the students in the *Gewerb-Institut* a right to attend the anatomical lectures without expense?—Yes, without expense.

67. Are the public lectures at Berlin open gratis?—In this institution, and in the Academy of Arts the lectures are open to every body gratis.

68. But not in the university?—No.

69. Therefore if a person wishes to study anatomy he must pay for it?—Yes; the anatomical lectures at the university, which are intended for the medical profession, are quite of another kind, and are not given gratis.

70. Is drawing from living models studied in the institution?—No.

71. Do they learn the proportions of the human figure in the institution?—Yes.

72. Have they any peculiar instruction in architecture?—Certainly they have, because they have models from the antique and the middle ages of all the most beautiful specimens of architecture; they have models of the Parthenon at Athens, and of the finest works of antiquity. There is besides an academy of architecture at Berlin, quite independent of the Academy of Arts, and of the *Gewerbeschule*.

73. Do they receive instruction with a view to the design of furniture?—Yes, every thing connected with household furniture in its widest extent, and the ornaments connected with it. They have models of the various forms of chairs, tables, tripods and every other domestic article. They have collected from every part small models in bronze, which represent all the most beautiful forms of antiquity, for household furniture and ornaments.

74. Have those schools any connexion with the academy of Berlin?—No; but if the student shows any particular predilection for the higher branches of arts, he studies anatomy or the living figure in the academy; this is the only connexion between the academy and the school.

75. Is design in any degree made any part of the system of education in Prussia?—It is; drawing is taught in the national schools in Prussia; in the lowest popular schools there is some small portion of instruction in drawing given, and a large proportion in the *gymnasias*.

76. Has that a tendency to produce taste among the people by exercising the eye?—Certainly it has a tendency to exercise the eye of the people.

77. Do you think that for the encouragement of the arts among the people, drawing should form a portion of national education?—Certainly, I think that for education drawing is very useful.

78. And you think it is of advantage for the propagation of the arts among the people?—I do.

79. Have you seen any considerable change in the character of the people produced by attention to those subjects?—We have not only seen great influence produced

produced upon the people, but we have found among the people a great desire themselves to possess works of art.

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80. What is the best mode, in your opinion, of applying arts to manufacture?—In former times the artists were more workmen, and the workmen were more artists, as in the time of Raphael, and it is very desirable to restore this happy connexion.

81. How would you restore it?—By giving the people an opportunity of seeing the most beautiful objects of art in the particular branch which they follow; by having collections of the most beautiful models of furniture and of different objects of manufacture. It is not enough, however, merely to form these collections; there must also be instructors to teach the people on what principles those models have been formed; furthermore, for the purpose of exercising the hand and the eye, it is useful that the young people should draw and model after those models.

82. What is the best mode, in your opinion, of extending taste and a knowledge of the fine arts among the people generally?—The best means of forming the taste of the people is by the establishment of accessible collections of the most remarkable monuments of antiquity and of the middle ages.

83. In what towns should such be founded?—In the capital of the country there should be the chief collection; but it is very injurious when all is centralized and confined within the capital; it is also useful, as is partly the case in France, and it is intended to be so in Prussia, to establish subordinate collections in the principal towns in the country. With respect to France, I myself have seen very admirable collections in Strasburg, Rouen and Lyons.

84. According to what principles would you form those collections of art?—The principles upon which they should be established are the following: the monuments of the best periods, both of ancient and modern art which are too extensive and too costly to be possessed by private amateurs, should more especially be placed in a public collection; such, for example, as the Elgin Marbles and the Egyptian remains in the British Museum; and such works of the best masters as both their size and their subject would prevent being received into private collections; therefore I think that a national gallery like that of England should be formed of pictures like the Sebastian del Piombo, the Parmegiano, the two Corregios bought from Lord Londonderry, and the "Bacchus and Ariadne" of Titian. It is most important that a national collection should start from this point, and be extended as much as possible in the direction of the other masters contemporary with Raphael, of whom there were many; for the works of such masters have a great influence in forming the taste in the best manner, and in inculcating the best principles of the art; but in order to understand and still better appreciate the great masters, you must commence with those who immediately preceded them and who taught them.

85. Do you think that to produce other Raphaels they must go through the same process as Raphael himself went through?—Yes, and it is highly interesting to compare his paintings with the paintings of his master to see his progress. There should also be a few specimens of the earlier masters, and after giving a history of the early art, and tracing it through the masters in the time of Raphael, I would follow it down through its declension during the last 300 years.

86. Will you state the manner in which you would arrange the works of art?—To arrange a public collection, it should be so formed as to combine taste with instruction; both are attained by an historical arrangement; such an arrangement, by following the spirit of the times and the genius of the artists, would produce an harmonious influence upon the mind of the spectator. The spectator would also, when he goes to the gallery, see the historical development of the art. For example, I consider the arrangement in the British Museum of the Elgin Marbles, and the Egyptian remains and other collections in separate rooms, as a good arrangement, which creates an uniformity of feeling with regard to the times at which they were produced. In respect to the superintendence of the gallery, I wish to make a distinction between that which is mere art, and that which is the literature of the art; there should be one professor to explain the historical literature of the art, and another to teach the practical application of the art; those collections can only propagate taste and art in a nation when every man can daily and hourly find free access to the collections of art; in Berlin the Museum is open on all days throughout the year, except Sundays, from ten till four in the summer, and from ten till three in the winter; the holidays are about 10 or 12 in the year.

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87. How many days are required for cleaning the museum in the course of a year?—Every day after the people have left, the whole museum is cleaned.

88. It is never closed for the purpose of being cleaned?—No.

89. Is it necessary, in order to enable the students to copy, to exclude the public?—At Berlin we never exclude the public for the purpose of accommodating the artists. We pursue the same course which is pursued in the famous gallery at Dresden, where the public are constantly present when the artists are at work, and the artists are completely accustomed to it.

90. In your opinion it is not necessary to exclude the public for the purpose of instructing the artists?—No.

91. What number of visitors have you at the Berlin Gallery in the course of the year?—We have about 50,000; it is my opinion that the art is more advanced by the public generally seeing paintings than by the artists copying particular pictures. We find that in Dresden, where there is more copying than in any other gallery, with good models before them, the art has very much declined, and we find that the artists themselves are not so much improved by copying as by attentively contemplating and studying the best masters. I feel a great objection to making art so completely imitative as that artists should be employed in copying pictures, and I think that art would be more advanced if they were made objects of general observation.

92. Do you think it is desirable that those galleries should be open on Sundays?—I should consider it advantageous if those collections were open on Sunday for a few hours; and I take the more interest upon this subject, because I am convinced that the days when the museum is closed, namely, the Sundays and holidays, are the only periods when it is accessible to the working people. In addition to this, it is very important to have short catalogues, with introductory remarks, giving a short history of the art, with remarks upon the objects exhibited, so that the spectator, when he enters, may not be quite ignorant of the subject; besides the large *catalogue raisonné*, I have a short catalogue, with a few introductory pages, to instruct the visitors in the history of the objects they are going to see, and a critical account of the principal masters.

93. Would it not be a good plan to divide the National Gallery into compartments, according to the schools of the painters, and to put up the names and the dates of the painters?—Independently of the catalogues, I hang upon certain portions of the wall a little paper, containing the pictures in each division, with the name of the artist and subject of each picture, and the date, arranged under the head of the school. To apply those collections to proper purposes, it is desirable that there should be lectures upon the earlier down to more recent times of art.

94. Would you have them delivered in the gallery in the presence of the pictures?—No, that is not possible; but the teacher can refer to the pictures by the number. I think the National Gallery should have the power, when it received bequests of persons, to exchange or transfer them to the provincial galleries, and the power of selling, for the benefit of the gallery, any which might tend to degrade the taste.

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95. In what way, in your opinion, do you consider that the exercise of the fine arts in a country can be practically promoted?—By practical institutions for instruction for that special object.

When we consider the various methods by which the arts have been taught at different periods, we observe, from the 13th century downwards, at which time the fine arts awoke into new life, to the middle of the 16th century, and in many countries to the middle even of the 17th, the arts were taught after the manner of artisans, then very young, from the age of 10 to 12 years. The artist entered into the workshop of the master artist, and made himself, while quite young, master of the technical part of the art; and as he was permitted to behold works while under the hand of the master and his best scholars, he had a vivid conception of the art, and he had an opportunity, by seeing the practice, of turning it to the best account in the different branches, as, for example, drawing, painting, modelling, and so forth. The master had an interest in the earlier attainment of knowledge in his scholar, as he expected assistance from him in his productions, and it was important to him to be able soon to entrust to him works of greater importance. When the scholar felt himself so much advanced that he could execute works of his own composition, he then quitted the workshop of his master in order to work on his own account. According to this simple mode of instruction, art is indebted for

for its greatest works. From such workshops as these came forth masters such as Leonardo da Vinci, Michael Angelo, Raphael, Titian and Corregio. The great masters in the Netherlands school, Rubens, Rembrandt, Cuyp, Ruysdael, Hobbema, and so many others, whose works every man of taste admires, were formed in the same way.

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Although already in the 16th century, there were several unions of artists, which bore the name of academies; the institutions of this kind, in which art was taught as in modern academies, are not older than the middle of the 17th century; that at Paris was established by Louis XIV. in 1648. Most of the academies first rose in the course of the 18th century; they owed their origin to the endeavours of princes and artists to raise and renovate the sinking art. They thought that their object might be thus the more easily obtained, inasmuch as they abstracted certain rules from the works of former artists, and according to these rules instruction was imparted. That this instruction might be thoroughly imparted, they divided the instruction, so that drawing after the antique, drawing after the living model, anatomy, painting, perspective, and the laws of taste and composition, were each taught by different professors. In this manner it was believed that they could not fail to bring up most perfect artists.

The result did not answer the expectation, however thorough the instruction was in each of these divisions of the art. All these rules could not replace the intimate and personal relation between the old masters and their scholars; for in academies, generally, every professor believes he has done enough, according to the rules of art, when he has imparted his instructions, and does not feel himself induced to trouble himself about the progress of his pupil. We have even known instances in which the professor did not wish the pupil to be present at the time he himself was working. It is also injurious when the academies employ different professors to lecture the same pupils on the same subject, as, for instance, in drawing after the living model; for I have experienced that one professor has been of opinion that the pupil should copy the living model, even with all its faults, while another professor, in so drawing, would idealize and improve upon the form, or transpose the model into an universal scheme of his own; and each professor corrected the drawing of his pupil according to his own rules; by which means the pupil knew not which way to turn.

Instead of following the "mode of feeling" of a distinguished master, to which the pupil attached himself as to something living, until he was confirmed in the development of his own sentiment of art, in academies the cold general rule is substituted, which the young man is strictly bound to follow, according to the infallible direction of the professors, as the only correct method. In this manner, in the 18th century, a great number of works of very limited merit were produced, in which all academical rules of composition, drawing and *chiar'oscuro* were strictly observed, which, notwithstanding, appear only as well-executed exercises, and leave the spectator cold, because they are wanting in the first and most indispensable attributes of works of art, namely, the impress of the vivid individual feeling of the artist, which is the real soul of a work of art. If it possesses this "impress" of the artist's feeling, we overlook the possible defects in drawing and colour, as so many works of the ancient artists prove; when this "impress" is wanting, the most perfect acquirements in other degrees of art cannot replace it. The natural result of the academic institutions consequently was, that on comparing a number of specimens of the different schools, such as those in Paris, Petersburg and other places, all exhibited a striking similarity of manner, while, in the earlier times and the earlier method of teaching, the character of the schools of different nations and that of each individual artist, was entirely original and distinct; as in the Dutch gardens, the different kind of trees were clipped to the same forms, so it was the case in academies with the different talents of different pupils. Would not any one feel a greater pleasure in the free growth of the trees in a forest, in preference to the monotonous uniformity of a Dutch garden? By this academic method, which deadened the natural talent, it is sufficiently explained why, out of so great a number of academic pupils, so few distinguished painters have arisen. The three most distinguished artists which, for instance, Germany produced in the 18th century, namely, Mengs, Denner and Dietrichy, owed their education not to academies, but were educated after the old manner. So, in our own days, the two most distinguished of the living artists of the German school, Cornelius and Overbeck, have risen to eminence in the most decided opposition to the academies; and the most eminent

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modern English artists, namely, Sir Joshua Reynolds, Barry, Wilson and Flaxman, did not receive their artistical education in an academy. That these men, when they were already celebrated artists, became members of academies, has nothing to do with the question, which is simply this, whether the academies have attained their objects as institutions of instruction? It must not, therefore, mislead us in favour of academies, that in our times a great many of the most celebrated artists have been members of academies; from the beginning, it must have been the interest of these academies by the reception of persons who enjoy a great reputation, to procure to the academies splendour and distinction, which otherwise would often have been wanting. With this, another injurious effect of the academies has been connected, by means of the official distinctions which the academies enjoy through the influence of the State. They have attained a preference over all the artists that do not belong to the academies, which the academies watch over very jealously, and have thus introduced into the freedom of art an unsalutary degree of authority and interference. It occurs often that a very mediocre artist, of which every academy counts some few among its many members, stands much higher in the State as an academician than the most talented artist who does not belong to an academy. As the majority of mankind look more on authority than on genuine merit, it has occurred often that a moderate artist, being an academician, has found plenty of employment, while artists of considerable talent, who do not belong to such an institution, remain unemployed and unnoticed. If it is asked how the artists in modern times can be taught in a better manner, we may lay down the following remarks. The favourable relation in which the pupil stood to his master in the ancient times, might be restored in a certain degree by these means, that artists of distinguished reputation should be induced to open studios. Most artists would be induced to open studios if the government provided them with the locality, and a moderate remuneration; besides this, every pupil would have to pay a moderate sum for the use of living models. How important such a system is for the formation of artists, may be seen in the example of Prussia; for sculpture, the studio of Professor Rauch, in which many distinguished artists have formed themselves in a good manner; and the most remarkable instance in painting is the school of Dusseldorf, which the government founded under the direction of William Schadow eight years ago. Within this time several artists have distinguished themselves, who in originality and ability have surpassed all who for a long time have been formed in the academy at Berlin.

Together with these schools the academies can also continue to assist, in so far as thorough and uninterrupted instruction is given in anatomy, perspective and the history of art, for which instructions they are responsible to the State, and for which the State should give them some remuneration. Those branches of the art which are too expensive for the studio of the individual masters, might be pursued at the academy with the greatest advantage, by the students, under the direction of their own immediate masters.

The above method may be pursued with advantage by painters and sculptors, but the case is quite different with architects; architecture is divided into ornamental architecture, building in the water, military architecture, &c.; it is also connected with so many handicraft trades, as bricklayers, carpenters, and so on; it is in all these respects of such necessity and importance, that it is necessary to have a public institution in which all these subjects are thoroughly taught. The taste as well as the technical execution of buildings, might, by such institutions, combined with a collection of models, remarkably promote this branch of art. The connexion of a student in architecture with a certain master is of less importance than in the case of painting and sculpture. In this manner an institution of the kind exists in Berlin under the title of a *Bau-Academie*, or an architectural academy.

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96. Will Professor Waagen continue to express his opinion, which he obliged the Committee with, on the subject of public exhibitions, and the means of extending the knowledge of the arts among the people?—The second mode of distributing knowledge among the people would be by means of public exhibitions. It is in no case right that any man should be judge in his own case, and it is not advisable that a number of artists, who are about to exhibit their own works, should have the sole right to decide what works are to be admitted, and how other and different works of art are to be placed in the exhibition.

tion. In order to avoid all partiality, it would be effectual if the State was to appoint a committee which should be composed of artists and connoisseurs of taste and judgment; and to make the exhibition more generally accessible, it would be advisable to lower the entrance money from 1*s.* to 6*d.* It would not be advisable to make the exhibition gratuitous, as most persons bestow more attention on what they have paid for, than on what they see gratuitously. Out of the income derived from the exhibition, the members of the committee are to be remunerated for their time and trouble, and premiums are to be awarded to the artists who contribute their works, according to their estimated value, upon which the committee will have to decide; and as far as the artists who are members of the committee have pictures in the exhibition, the other members not being artists shall fix their value, in doing which they will consult other distinguished artists not members of the committee. These exhibitions are to be appointed by the State, not merely in London, but also for other towns of importance.

97. What other means do you think advisable as a powerful means of encouraging the exercise of the fine arts in this country?—Thirdly, by the purchase of the more distinguished works of art, works of art of distinguished merit, which the public have decided shall be purchased by the State, after the example of the Luxembourg Gallery at Paris, and collected in an especial locality as a national museum of British art. Similar collections of national art should be made in the other principal towns. It is one of the objects of the German Institution of art, called *Kunst Verein*, to assist less wealthy individuals in attaining possession of paintings and sculpture. In order therefore to admit the greater number of members, the annual subscription should be moderate, which even in London might be 2*l.* Out of the amount received by this means paintings and sculpture are bought by a committee elected by the members from among their number by ballot, and then distributed to the members by a lottery. Of what advantage would be such a *Verein* may be shown by the example of those which were established in Berlin by a number of individuals about 10 years ago, under the patronage of the king, and the presidency of the minister, Humboldt, which has had such success, that with an annual subscription of 15*s.* the annual income is now 1,200*l.*, by which means several meritorious artists find employment, and good works of art are spread over the country; and this *Verein* has given so much satisfaction that since then eight others on a smaller scale have been established in the provinces of Prussia. Further, in Bavaria, Saxony, Wurtemberg and Hanover, similar institutions have since arisen, by which the feeling for and an interest in the arts has been extended in an extraordinary degree in Germany.

98. What other means do you recommend for extending the produce of the fine arts?—Fourthly, by the employment of artists in public buildings; and although sculptors have been so repeatedly employed in the execution of public monuments, yet hitherto it has not been the case with painters; and thence we may trace the principal reason why England is so deficient in historical works of painting. The construction of the new Houses of Parliament would afford an honourable opportunity for it, and national art would produce a more respectable ornament in their walls than the most splendid and costly hangings. For several reasons fresco painting might herein be employed to advantage.

Mr. John Jobson Smith, called in; and Examined.

99. YOU come from Sheffield?—I do.

100. What branch of manufacture do you particularly pursue?—Iron foundry, applied to ornaments.

101. What is the name of your firm?—Stewart, Smith & Company.

102. Have you occasion to have models made to a great extent?—We expend about 1,500*l.* a year in the production of models of this kind for stoves and fenders alone.—[*The Witness produced a model of a stove front.*]

103. Are your models, some of them, very beautiful?—They are very beautiful.

104. Has Sir Francis Chantrey expressed any opinion upon them?—Sir Francis Chantrey has seen some of them, which he said were the finest specimens of iron manufacture which he had seen in the kingdom.

105. In those works of art, how far is the inventor protected?—There is no protection at all; we have sent out such a thing as that on Monday morning, and it has been to Manchester, back again to Sheffield, and copied and returned to

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Mr. J. Jobson Smith. Manchester before Saturday night. The model which I am now speaking of cost us 50*l.* for men's labour.

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106. Is the copy as good as your original work?—It is not; but they sell them so much cheaper, because they pay nothing for the production.

107. This of course is great injustice, and serious loss to the persons that invent the designs?—It is so great a loss, that we shall give up continuing it; I suppose that more than one-half of the patterns for stove-grates and fenders used in England have originated with us, but the piracy has come to such an extent, that unless there is some protection we must give it up altogether.

108. What would you suggest as a protection?—I should suggest some place, such as the National Gallery or Somerset House, where those things should be registered and some mark put upon it, such as the royal cipher or crown, denoting the registry, and a protection given for a certain time, three years perhaps.

109. Are you aware of the system by which patterns are protected in France?—I am not aware.

110. In the manufacturing towns of France there is a body consisting of one-half workmen and one-half masters, and to them the preservation of the patterns is confided by the law; the pattern is examined by this body, whose knowledge of the manufacture is sufficient to ascertain that it is original; the right of the presenter of it is recorded, with a given date, a small sum is paid for a protection for a certain number of years, and that record and the preservation of the pattern which is deposited in the hands of this body, enables him at once to enter legal proceedings against any pirater of the patent; do you think any such system of protection could be brought to bear in England, or can you suggest any better system of protection than that?—I should almost fancy that it would be impracticable in this country, because there is not such a location of the casting of iron.

111. Do you think a central board would answer the purpose?—I should think the object might be effected by a central board, where an actual cast of the original model might be deposited and registered, and left there a certain time for examination as to its originality, and the fact of its being registered might be proof of its originality after a certain time.

112. Would not the great difficulty be, that the persons who purloined patterns are ordinarily very inferior men, who could hardly repay the damage they have done?—It is not the case in articles of this kind, because there must be a considerable capital invested in the manufacture to produce it.

113. You think if you could verify the fact of your being the inventor, there would not be much difficulty in inflicting the penalty?—I think not.

114. You think it would not be worth the while of the inventor to go to the trouble and expense of registering unless the invention was worth protection?—No.

115. What are the class of artists that you employ for the production of patterns?—Some artists in London have been employed to make patterns for this description of goods. The young man that made this which I have produced has had no education in the art; he has studied from nature altogether, and this is a specimen of his production; he has risen so as to have the reputation of being the first in the trade.

116. Is he a person of considerable natural talent?—So much so that we have given him a share in the business on account of his natural talent.

117. Are those models drawn upon paper?—Yes; and if we were to confine ourselves to publishing them on paper, the law would give us a title to protection for them; but as soon as we bring them out in the form of a manufactured article we lose all right and title.

118. Are there several artists in Sheffield capable of producing such models as these?—There are several.

119. Have they increased of late years?—No.

120. Do they get tolerable wages?—They do not get very good wages, because the manufacturers in the neighbourhood so depend upon piracy, that they do not employ them; but if protection were afforded them, each manufacturer would be forced to employ an artist.

121. You think that if art were better protected in this country, there would be a greater demand for beautiful designs?—There would, because the general taste is so much better than it was, that very superior things are now in demand.

122. To what do you attribute the improvement in the public taste?—I have sometimes

sometimes attributed it to the fact of there being so many fine models in plaster for the external and internal decorations of rooms, by which means they have become better spread.

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123. Do not you think that the opening of our intercourse with the continent has led to a great improvement in the national taste?—It has. French ornaments and French style have become introduced into this country, and become ingrafted into our own style.

124. Have you been able, notwithstanding the heavy duties upon this species of article, to export any to France?—No, we can send none to France; there have been some smuggled to France.

125. Do you think that the foreign models are superior or inferior to the English?—In this branch of manufacture I think they are inferior.

126. Are you aware that grates are not used in France?—They are used in France, I believe; they are porcelain grates very generally.

127. Are there persons employed at Sheffield to form those designs on paper?—No.

128. Have you attended to fenders as well as grates?—Yes.

129. Are the artists employed at Sheffield generally uneducated, or do they undergo some previous education in art?—They have had no education at all; it is a few men of natural talent who have been accidentally directed to drawing very early, who have followed it up in this way.

130. Do you know any place in this country where a young man could obtain such knowledge?—No.

131. Have you a mechanics' institution at Sheffield?—We have.

132. Do not they instruct the young men gratuitously in design?—They have got several works of design, but there is no instruction given; those works, however, have been of great service.

133. Do you think it would be a good thing to extend the means of instruction in design among the people?—Certainly.

134. And especially to open collections of the best specimens?—Yes.

135. Have you often heard among artists a wish expressed that the knowledge of art should become more accessible to them?—Yes.

136. Do you know any class of persons in this country who are capable of teaching that kind of art to which you allude?—I am not aware that there are any, except at very great expense.

137. Have the parties who draw those patterns been instructed at all in drawing?—Not at all.

138. And the state of the law is such that there is little encouragement to artists?—A capitalist will not purchase the higher order of talent, because no sooner does he produce it than it is stolen from him.

139. What can an artist obtain per week by devoting his time to the production of models in Sheffield?—About 3*l.* or 4*l.* if he is a clever man.

140. It is then the best paid labour?—It is.

141. How many artists do you suppose in Sheffield are solely employed in producing models?—Not above four.

142. Have they been all successful?—One of them has not been very successful.

143. Do not you think the public taste is so much improved that encouragement would be found for the production of articles more and more beautiful?—We find that we cannot produce articles too expensive for the public taste of the present day. Could we employ artists of a higher character, I am satisfied that the public would buy whatever was produced.

144. You think that cost would be no barrier to the sale of beautiful articles of art?—No, I should not myself hesitate in expending 200*l.* or 300*l.* in the production of a model for a grate to-morrow, if I had protection for it; but now it is certain that every thing worth pirating is pirated in three months; many things that are very good are pirated in 14 days after the time of their production.

145. As the taste is perpetually varying, how long would you conceive a sufficient protection to a pattern?—I think three years would be the least. The custom of the manufacturers of those things is to visit their correspondents once in six months, and it frequently happens that there is some reason for not having a new thing at the time, and it is frequently a twelvemonth before a pattern comes fairly before the public. I think we should have a fair protection for three years.

146. Unless you give rather a long period to the protection of a design, is not
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the effect of it to allow only a man of large capital to reap the advantage from the protection, because he only can put out a sufficient quantity of the pattern to remunerate himself?—Yes; every person to produce things of this kind must keep an extensive establishment about him. Besides the payment of the designer and the modeller, there must be workmen who get high wages after they have been designed and modelled.

147. Would the amount of capital employed in your business depend upon whether you had a protection for two years or three years?—No.

148. Does what you state apply, not only to your own line, but to all other lines in Sheffield?—Yes.

149. And more especially to steel and plated goods?—All the articles of plated goods that are stamped.

150. Have you conversed with persons whom you think most capable of judging of the propriety of legislative measures to protect such inventions?—I have.

151. Is the plan you have suggested of a central board the result of your inquiries among them?—It was my own opinion. I have not spoken to others respecting the details of the protection, but only generally; and I have the authority of Sir Francis Chantrey to say, that he decidedly coincides in my views, and he thinks that it is most desirable that something should be done for the protection of arts of design.

152. Do you consider that the suggestion you have made would be practicable without interfering with the general convenience of manufacturers throughout the kingdom?—There is a certain class of manufacturers whose convenience it would most materially interfere with, in the same way that the police interfere with the practices of certain men.

153. You say that you think you ought to have it for three years; by what means could the numerous manufacturers of similar articles throughout the kingdom know when the period had expired?—I would say, that upon each article registered there should be a royal cipher and a crown cast, and a penalty should be attached to the casting that without a register, and there should be a penalty attached to casting it after the period of protection had expired, so that the public would know what articles were under the protection.

154. Suppose you put a crown upon an article on the 27th of July, how could a man that makes similar articles in Scotland, upon seeing one of those grates, discover from it whether your protection commenced in 1835 or 1837?—There would be the central register here, which should be open to the public, and he might obtain a drawing of any particular design by applying to the Register-office, and if it was worth his while to make it, it would certainly be worth his while to apply for a drawing of it; but if it was necessary, the date might be put upon most things; upon a large article it might be done with the greatest facility, but there are many things so small that we could hardly put the date upon it; for instance, an ornament that would have to be cast in the sand.

155. Do not you think, that if there was not the facility of copying that now exists, any new invention would be more slowly promulgated through the people?—We visit every town in England twice a year, and therefore the whole country has an opportunity of having those things if they please. The fact is, that instead of each house making designs for itself, or each employing an artist competing with the artist of another house, there are not above two or three now producing models for the whole of the kingdom.

156. Do you think it would be possible to effect the object in this way, by allowing the inventor to permit other persons to use the invention upon payment of a certain sum to himself?—I do not think that could be done; I think men would be more disposed to produce their own, than to live upon the reputation of their neighbours.

157. Is not there great difficulty in discovering what is a distinct pattern, and what is only a variation from a previous pattern?—There is the greatest difficulty there; but I think persons would not be willing to produce a pattern that was doubtful as to its originality.

158. Do not a great number of ornaments consist of a combination of old materials, and is it not likely that any other individual might combine those materials in a manner so similar as to make it difficult to know whether he had the object of piracy in view, or whether the similarity was not casual?—There would be so much of the particular mind and style of the artist, as to fairly constitute an original.

159. Is not this particular grate now before the Committee a combination of common ornament?—There has never been any thing approaching this before. *Mr. J. Jobson Smith.*

160. Unless it were so distinct, would it be worth your while to pay so much to your designer for it?—Certainly not. *27 July 1835.*

Jovis, 30^a die Julii, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Morrison, Esq. a Member of the Committee, was Examined as follows.

161. YOU are at the head of a large commercial house in the city, are you not? —I am.

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162. Of the well-known firm of Morrison & Company?—James Morrison & Company is the name of the firm.

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163. You are large purchasers of manufactured goods in this country, as well as on the continent, are you not?—We are large purchasers of manufactured goods in this country, and also purchasers to a considerable extent of goods on the continent for home trade, as well as for export trade.

164. You of course have been well acquainted for many years with the relative state of the manufactures of this country and other countries?—I have been well acquainted with the state of the manufactures of this country for more than 20 years.

165. Has your acquaintance with this subject induced you to make any observations on the inferiority or the superiority between British and foreign manufactures, as far as the arts of design are concerned?—As a matter of business, I have been long acquainted with the general state of manufactures, and as a matter of curiosity I have paid attention to the arts of design as applied to manufactures in foreign countries.

166. Do you consider the English manufactures superior as far as regards the manufacture of the goods, but inferior in that portion of them which is connected with the arts?—I have found generally that we have been very much superior to foreign countries in respect of the general manufacture, but greatly inferior in the art of design.

167. What are the principal articles in which you consider our inferiority in art is perceptible?—It is very strikingly the case in all the arts of design connected with the silk manufacture, which is essentially a fancy trade.

168. To what circumstance do you attribute the superiority of foreign manufactures in art over our own?—To the fact that on the continent they have public schools for teaching the art of design; that it has been part of their system to educate men as professors of the art of design as applied to the manufactures, and also as teachers; whereas in this country we have neither the one nor the other.

169. Have you not had an opportunity of visiting establishments abroad for connecting design with manufactures?—Having travelled on the continent on different occasions, I have always visited the manufacturing establishments with a view to judge of their state as compared with that of England.

170. What institutions have we at home corresponding with those abroad, which you think will in any degree enable the manufacturing population to acquire a knowledge of art?—For the improvement of the arts in connexion with manufactures we have no establishment whatever. At the Royal Academy the attention of the students is directed chiefly to the human figure. We have, I believe, private teachers in London, but I hear that they also apply themselves more particularly to the human figure, and in fact they educate people for painters and sculptors rather than as artists for manufactures.

171. There does not exist in this country that cheap mode of acquiring a knowledge of art, which abroad is demanded by the manufactures?—We have no kind of public school of art as applied to those objects. I believe I can state that, with regard to several of our large towns, though there are persons that are called designers, yet they have not been educated as such, and in point of fact they know little of the principles of art.

172. Do you think it would be of great importance to our manufactures to en-

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courage a familiarity with design among the manufacturing population?—There is no doubt that it would be desirable that it should be encouraged, and I should say in this country more especially it seems an absolute necessity, because some branches of our manufacture really languish from the want of encouragement in the art of design?—I should further say, that with respect to the art of design, there is no want of encouragement on the part of the public, and that we are now, and have been for a long time, obliged to resort to the continent for the purpose of purchasing their new designs; and in fact, our manufactures have been greatly benefited by the opportunity of purchasing foreign art in that shape.

173. You mean to say that even the competition, with the opportunity of seeing their patterns, have been a benefit to our own manufactures?—The truth is, we have generally copied the French patterns, and if we have attempted to alter, we have only injured them, so that, in point of fact, they are all French; I am now speaking more especially of the silk trade.

174. Have you ever been struck with the great attention and activity the subject of patterns excites in France, and that it increases the value of the article?—I consider it as a matter on which the manufacturer there chiefly relies, and if he is fortunate in his patterns he makes a successful year; if otherwise, his profits are materially less.

175. Is it not generally the opinion of the French, that the man who is lucky in a pattern, is the fortunate manufacturer of the year?—Certainly. I have understood in certain houses that the manufacturers were doing well, because they had been fortunate in their patterns; their success for the season resulting from their superiority in that respect.

176. That shows the importance they attach to it, does it not?—Yes.

177. Is it perceptible in such articles as silks, ribands, shawls, gloves, and also fancy goods of every description, that they have this superiority?—It applies more particularly to the silk trade, but it applies also to woollens, and generally to all articles in which there is a figure.

178. Does it not also apply to metals?—The art of design more particularly applies to the metals, in which I think we are greatly deficient.

179. Does it not apply also to the arts as applied to architectural decorations, and the designs with respect to houses?—Particularly so; I understand from architects that there is a great want of that kind of talent in connexion with architecture; so that however good a design may be, the parties executing it not having been taught the principles of art, are not able to execute fine designs as they should be.

180-1. In the architectural changes that have been going on, have you been struck with the want of that superior taste which you think we ought to have?—Yes, the deficiency is certainly evident.

182. In fact, there is a connexion of course between the arts; the higher branches of the arts, and mere household furniture?—Architects have, I believe, attended to that subject of late years more than they formerly did. From the labours of Mr. Bullock, some years ago, and I would add especially the publication of Mr. Hope's book, much improvement has taken place; but no doubt great advantage would further arise from the establishment of a school of art, embracing form, proportion and ornament, and this advantage would not be confined to the manufacturer of furniture, but it would be extended to the country at large, because it would give employment to many, as well as be an improvement to the public taste.

183. Is not that perceptible, the connexion between the classical, the antique and the common purposes of decorating the interior of houses, in many instances in which the patterns from Pompeii have been adopted with great success in public as well as private mansions?—Without entering on questions connected with the higher orders of art, I should say all those matters influence our taste, but I have some doubt whether they would be suitable to our habits.

184. Have you observed in Paris, that much of the designs of Pompeii have found their way into the shops and private houses?—I cannot say that I particularly observed them there.

185. But in those buildings lately in London, do not you trace in the alterations of the Pantheon and in the decorations of the Lyceum Theatre, the very same designs that you trace in Pompeii?—No doubt of it.

186. Does not the Arabesque style, which was a style peculiar to Pompeii, prevail

vail very much at Paris?—I have observed it in France, and also in Italy, and I am told that the Arabesque, about 35 years ago, prevailed in this country.

187-8. Are you aware that in Italy the class of decorators form a very numerous class indeed, particularly in Southern Italy?—I should suppose from their works it must be so.

189. And are you aware that there are scarcely any houses, except the very lowest houses, of the inhabitants which are not in some way or other decorated by one or other of these decorators?—One sees the evidence of a feeling in favour of art everywhere in Italy, and one rarely observes it here.

190-1. Did you, upon the whole, observe, during your excursion on the continent, where there was existing a great mass of population, and where there were fine specimens of the arts, either in architecture or sculpture or painting, that a taste in favour of the arts appeared to be general and diffused, and to be operating upon the mass of the population?—There is no doubt that admitting the public at large, especially the working classes, to see fine collections of works of art, has been eminently useful, and that it gives them a taste for the high character of art.

192-3. You think it very desirable to encourage the arts as connected with the architectural decorations of the interior and the exterior of our houses?—I alluded to that in connexion with the manufacturing arts; and I think it is very important that they should be encouraged.

194. Do you think that the French are more skilful than we are in the combination of colours and in chemistry as connected with manufactures?—I think they are. We have to lament that we have not a better educated class in chemistry as well as in the art of design. I believe the French are superior to us in both these.

195. Have you ever turned your attention to the best means of encouraging this knowledge of art among our manufacturers; would you think it advisable to establish central schools in London, or provincial schools?—I think a public school in London is, in the first place, absolutely necessary. After persons shall have been prepared to teach, there ought to be similar institutions in the large manufacturing towns.

196. Do you think that in London they would have greater facilities for acquiring information on all those branches of art connected with the manufactures; London being the emporium of art, as it were, there would be greater opportunities for artists of every description to learn that which was applicable to that branch of the manufactures which they intended to pursue?—No doubt of it.

197. Are you aware that at Berlin they have schools of that kind; that the principal school of art as connected with manufactures is in Berlin, and that there are provincial institutions existing also separately from those in Berlin?—I have understood such to be the case, but I have never been at Berlin.

198. Have you not been so much impressed with the propriety of encouraging such institutions, that you yourself have taken an active part in trying to encourage the establishment of them?—I have felt so much the want of such institutions, especially since the discussions on the subject of free trade and the admission of foreign manufactures, knowing our inferiority was altogether in the art of design, that seeing the thing was not done, I have myself offered to assist in the establishment in London of a school of art connected with manufacture.

199. In fact you were so convinced of the beneficial effect it would have, that you offered to make a very considerable advance yourself to assist that object, did you not?—I did.

200. And several other gentlemen, and many eminent persons, and among others Lord Brougham, took an interest in the question, did they not?—Lord Brougham has always taken great interest in it, and something I imagine would have been done, but for the expectation that Parliament would have adopted some measure.

201. You have, of course, turned your attention to the means of encouraging manufactures, by opening to the eyes of the people galleries, collections of casts, in fact, giving them every opportunity of instructing their minds in art, and creating a desire for art, by the observation of that which is beautiful?—Undoubtedly, it is most desirable that they should be encouraged to visit such institutions; and I very much regret that the British Museum and the National Gallery are closed on those days upon which it is the most convenient for the labouring classes sometimes to attend.

202. Do you think that sufficient attention has been paid to what may be called

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the education of the eyes of the people by our own Government, or has it been as much attended to as that species of education has been attended to abroad; that is, by freely opening galleries to encourage and increase the taste of the people?—I think it is a very extraordinary circumstance that, while in small states, where there are scarcely any manufactures, one hears of schools of design, yet in this country, at the head of the manufactures of the world, and where it would be of the most importance, we have nothing of the kind.

203. Have you ever considered how far the Government should interpose in the encouragement both of institutions like open galleries and instruction connected with the education of artists?—It is rather difficult to say how far the Government should interfere. If the public could be induced to interfere, they would do it, generally, better without the Government than with it. But I think Government in this case, as in the case of the National and British and Foreign Schools, might grant a certain sum of money in aid of local subscriptions.

204. You think they might superintend and interpose without unduly interfering?—I think they might assist in the establishment of such an institution; and, when established, it might afterwards support itself.

205. You think it is of sufficient importance to be made a national object, do you?—I think it is at its commencement. I think also, that the extension and improvement of our national works of art would be a very wise use of the public money.

206. Are you aware that in France the government assists the municipalities in the formation of such institutions?—I have so understood.

207. Are the Committee to infer from what you have said, that there is no want of talent in the country, but that there is a want of encouragement for the application of art to the purposes of the manufactures?—There is clearly no want of talent, because in those branches of art which are encouraged, I think we are decidedly superior to other nations.

208. Have you had an opportunity of considering the want of protection for inventions of patterns and designs, both in tissue goods and also in metal works, in this country?—I think the want of protection is, in all cases, an immense check to the progress of the arts of design.

209. The question has reference to the want of protection in the patent right?—There can be no want of encouragement on the part of the public, because all the manufacturers allow that if they produce very superior articles, however expensive they may be, there are parties ready to purchase them. The reason why they do not produce more and better, and why they do not encourage artists to follow that as a profession, is, that their patterns, if good, are immediately pirated.

210. Do you think it desirable that the law should give a better protection to the original inventor of these designs than it does at present?—I think a protection for a limited period, sufficiently long to encourage the manufacturer to make the outlay of his money in the first instance, avoiding, as far as it is possible, the confusion which would arise from a great number of persons claiming the right in similar patterns, as they must resemble each other. I think that is the sort of protection that should be given. It should in many cases, I think, be limited to a season, say six months; in other cases perhaps a period of one or two or three years might be necessary.

211. Do you not think that there has been a great improvement in the productions of this country, though you think that there has been no improvement in art as applied to manufactures?—There has been a very decided improvement; so much so, that the best articles manufactured before we had imported the manufactures of the continent, would, in some branches, be now quite unsaleable.

212. Do you think that that improvement is merely an improvement of foreign articles, or is it creative to a certain extent?—It is generally imitative.

213. You think there is a growing demand for manufactures in which the arts of design are best exhibited?—Undoubtedly.

214. Do you think that the taste of the country is so improved, that articles which were current and fashionable articles some years ago could not now be sold?—Yes, but that fact may arise from various causes.

215. Does not the fashionable taste in itself require a better system of art; that is, is the fashionable taste improved?—Undoubtedly.

216. Have you not had occasion yourself frequently to suggest improvements to British manufacturers?—I have had occasion, not perhaps to suggest any particular

cular improvement, but I have urged upon them, from time to time, the necessity of making improvements generally, and of improving the quality and style of their goods.

217. Do you find any particular disposition on the part of our manufacturers to spend money for the purpose of the application of art to their manufactures?—I hear on all sides their objection that they are not protected, and that if they were to expend money on patterns, they would only be doing it for the benefit of others.

218. Are you aware that in some of the manufactures of France, in which art is most expensively applied, that the absolute outlay of capital is ten per cent. upon the production?—I am not aware of the exact proportion, but I know it is very considerable.

219. Is there not a class of individuals in France who are a sort of consulting manufacturing professors, persons to whom the manufacturers are in the habit of applying with reference to the formation of colours?—I believe there is.

220. Do not you think that such a class of persons would be very desirable in England?—Most desirable.

221. Is not Clement Desormes one of those persons?—Yes.

222. If there were a class of intelligent chemical professors, such as Clement Desormes and others, who were habitually consulted by manufacturers as to the means of improving colours, and the application and advantage of chemical arts to manufactures, do not you think that would be exceedingly useful?—Yes; at present the manufacturer does not employ artists to design, for the reasons I have given; and probably for the same reason he does not lay out his money in chemical skill.

223. Do not you think that the ignorance among manufacturers as to art generally has been a great impediment to the introduction of chemical knowledge in the manufacturing field?—There is no doubt of that. But I should say that that is owing to the deficiency of scientific education among the middle classes, in which France, it is generally understood, is so superior to us. I should also state that the new colours, as well as the new patterns, originate in France. We have a vast number of colours now in our manufactures which were quite unknown a few years ago, and there is scarcely one of them which has not been originally imported from France; that, however, is partly owing to the fact that the fashions are set there.

224. Did you ever hear an expression of surprise, from the French manufacturers, as to the great superiority of our manufactures, as far as regards the mechanical skill, and our great inferiority in the chemical arts and the arts of design?—I have frequently heard such an expression.

225. The system in France in most cases is this, is it not, that the central government shall allocate out of the general fund a certain sum for the schools of art, and the municipalities should furnish the deficiency?—Yes.

226. Do you think that would be convenient in this country?—I think it would, at least in the commencement; but I doubt whether it would be necessary to permanently continue any annual allowance to them.

227. As far as your observation goes, do you not believe that the principal manufacturing towns have a strong feeling on this subject, and would be willing to co-operate in it?—I believe they have a very strong feeling, although it has not been expressed to Parliament very strongly before; but this is mainly owing, I suspect, to the hope they have clung to of getting foreign manufactures in some branches again prohibited.

228. Are you aware whether they have represented in any petition to Parliament, with respect to our manufactures, that they are inferior in pattern and design to the French manufactures?—I have seen it stated in a petition from Foleshill, near Coventry, where the riband trade is extensively carried on, that they are deficient in that respect only, and praying for some encouragement or assistance.

229. Are you aware that funds have been lately raised in the town of Nottingham for the special purpose of establishing a school of art?—I have not heard of that.

230. Are you aware that the mechanics' institutions, in different towns, have devoted a certain portion of their funds for the encouragement of art and the encouragement of design?—I am aware of it, but I have doubts whether in the

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present state of things in this country they would find persons competent to teach them.

231. Is there not at present on the part of the manufacturers a much greater disposition to acknowledge their inferiority than existed some years ago?—I think there is, and indeed it would be impossible for them to deny it, because they all copy from the French.

232. As the honourable Member has stated that he thinks it important that the invention of patterns should be protected, could he suggest to the Committee any machinery by which that object could be accomplished?—The only mode which has occurred to me is that of copyright, depositing a model or pattern of the article to be protected in some public office.

233. You do not think that the exceedingly cumbrous machinery of the Patent-office could be applied to the protection of patterns where the value of the copyright is so transitory?—I am not acquainted, in detail, with the mode of transacting business at the Patent-office.

234. One of the most important results to obtain is rapidity in the recognition of the right, and economy in obtaining the monopoly of it; is not that so?—Yes; and for that purpose it appears to me that we want some sort of tribunal which should adjudicate upon questions of that sort.

235. Do you not think that local tribunals, composed of masters and men, might be conveniently and usefully introduced for the protection of patterns?—For all matters connected with disputes about wages, and the good or bad workmanship of the operatives, I think a union of the masters and men would be very desirable; but I do not see, in questions relating to rights of pattern, which are questions between master and master, that the introduction of the labourer is necessary, or that it would be convenient.

236. But if the labourers were intelligent labourers, and instructed as you propose to instruct them by schools of art, would they not be important persons to whom questions as to the valuation of copyrights might be referred?—I think they would be very good witnesses as to what was or what was not an infringement of a patent; but I am afraid that some years must elapse before we could see them sufficiently well educated, either in art or general education, to act as judges on the subject.

237. Did you ever hear it stated by French manufacturers that they have received important suggestions for the improvement of patterns from the hand-loom weavers?—I have, and I recollect a circumstance which was mentioned to me some years ago at Paisley, which showed in a very striking manner the advantages derived from the superior education of the working classes in Scotland: a manufacturer there showed me a piece of goods copied from a French pattern that he had put to work; the weaver, after making one or two pieces, applied to him and suggested an improvement, by which the wages were reduced 25 per cent. upon the manufacture of the article; and I would observe that that article was one with which we came into competition with the French manufacture in our market.

238. Do you not think that the inferiority of our English artists is in some degree owing to the want of demand by the public for those improvements in manufactures?—Certainly not; on the contrary, the public very willingly give very high prices for foreign articles, and they would, I have no doubt, purchase English manufactures at the same prices, if we possessed similar excellence in art.

239. Do you think that their taste is concerned in the preference, or do they not very often select from foreign articles those articles which are inferior in point of art, though they may be for the moment attractive in point of fashion?—I very much doubt whether that preference is given for foreign articles, merely because they are foreign; I think the public are always ready to purchase our own goods when they are really equal to foreign.

240. Do you not think that if foreign articles evince a superior degree of taste, they are immediately preferred in this country as well as abroad?—Undoubtedly.

241. You think that in proportion as you extend the taste of the community, that of course there would be a greater demand for those articles in which taste is evinced?—Certainly.

242. The great mass of the community in this country, not merely the lower and the middling classes, but a great portion of the upper classes, have not had their

their taste proportionately cultivated, in proportion to their education ; is not that the fact?—I believe that that is the case.

243. Do you think that that arises from the want of opportunities for the cultivation of that taste, such as the deficiency of public institutions, libraries and museums, and public galleries, or do you think it arises from the neglect which is shown to that department of education during the course of their studies at college and at school?—Much is owing to the want of what may be called elementary education at schools and colleges, but it is chiefly because fine examples of art are not constantly before their eyes ; a kind of education that is perfected in rather an adult age.

244. Did you not find on the continent, particularly in Italy, even among those classes that have had very little previous education, and also in schools or colleges, there prevails a general feeling for the arts, and that they with pleasure frequent galleries and public institutions which are open to them by the munificence either of government or individuals?—I have been merely a traveller in Italy, not a resident there, but one cannot even pass through a town without being struck with the regard and respect they entertain for art, and the great love they have for it.

245. If public galleries and public institutions and public museums were open more generally to all classes of people in this country, you think that a very strong feeling for art would be gradually generated, do you not?—I think it is already generated to a great extent in this country among the upper classes, and we owe much to those gentlemen who have supplied the exhibition at the British Institution from year to year ; the National Gallery has been very beneficial, and the improvement of our street architecture has also been very useful.

246. Do you see that improvement in taste evinced not only in the capital, but in other parts of the empire?—Undoubtedly. In the course of some recent visits which I have paid to different parts of the country, I have been very much struck with the improvement in our provincial towns.

247. Would you have the goodness to state some of the instances that have come under your observation, in which that improvement has been the most remarkable?—Birmingham and Liverpool particularly.

248. Do you think that in order to disseminate generally a feeling for the arts among the middle and lower classes, one of the first essentials would be cultivating to a more considerable degree that taste in the higher classes during their college education?—It may be doubted whether Oxford or Cambridge ever can become a good place for the study of the fine arts.

249. In order to diffuse this love of art among the middling classes, would you not recommend that the cultivation of drawing, for instance, should form, to a certain degree, a portion of their education?—Undoubtedly ; the use of the pencil cannot be introduced too early.

250. Would you extend that to elementary education ; to elementary schools, that every child should learn a certain portion of drawing?—I think that might be useful, and it would be the more readily ingrafted hereafter in the systems of our popular schools, but I doubt if we are prepared for it at present.

251. You are aware that it has been introduced in Germany and in Switzerland, are you not?—I have understood so.

252. Do you suppose that there is any thing so distinct in our organization from that of other countries, that would preclude its introduction from our elementary schools?—I should say, on the contrary, it is better suited to a dense population and a great manufacturing people.

253. Would it entail any additional expense in education, the introducing of such a system?—I should answer not, if our teachers had themselves been educated for the purpose.

254. Is it not your opinion, that it would be an excellent thing both for the artist and the consumer of works of art, to make art to a certain extent a part of elementary national education?—I should say it would be very desirable, and especially in our manufacturing towns ; but until we have schools where teachers may be formed, it would be impossible, I think, to commence a thing of that kind with effect.

255. Is it not the fact, that some time ago French papers were introduced to a great extent?—Certainly.

256. And has not that introduction diminished since our artists copied their patterns ; that is, with respect to paper hangings?—That I have no doubt is the case. It is certainly the case in most of our printed articles, that as our taste

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M. P.

30 July 1835.

J. Morrison, Esq.

M. P.

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improves, so does that of our manufacturers, and there is less demand for foreign productions.

257. Are you aware that the importation has diminished since the patterns previously introduced have come to be copied in England?—I have no doubt that such must have been the case, although I have not particularly inquired about it. But I should say generally as to manufactures with which I am better acquainted, that our manufactures have gradually supplanted one foreign article after another, till now the importations are confined merely to the novelties of the season, and these, as soon as our manufacturers copy them, cease to yield a profit upon the importation.

258. Are there not a great number of branches of art connected with modelling, where a degree of education is required?—Undoubtedly.

259. And therefore it is impossible that in those branches of art, without giving the education, we should have the benefit of the designs of other countries?—Certainly.

260. Does it not require a degree of previous education to appreciate the beauties of the higher branches of art?—Unquestionably.

261. Therefore is it not your opinion that an uneducated man sent into a gallery of works of the higher orders of art would be capable of appreciating them?—Undoubtedly, in the higher branches of art.

262. Therefore the establishment of museums and galleries would not be sufficient to effect that purpose, but it would only be an accessory; is not that the case?—It certainly, alone, would not produce that effect; but as there must be much talent for art existing, such exhibitions produce, perhaps insensibly, very considerable effects; they operate, directly or indirectly on the public mind, and I have no doubt diffuse benefits through all the different grades of society.

263. Can you inform the Committee whether in that species of education which has been alluded to, modelling would not be a very important part, as well as drawing?—It is absolutely necessary; and I understand, partly to supply that want, that in the Institute of British Architects they propose to establish an institution of that kind.

264. Are you aware of the fact, that the *formatore* in this country are, without any exception, foreigners?—I have understood that foreigners are generally employed in casting figures; whether there are any English or not, I do not know; but I believe that we are very much indebted to Italians for the diffusion of a taste for art among the middle and lower classes.

265. Do not you think that the style which now prevails, and has lately prevailed a good deal in this country, which is called the Louis Quatorze style, that a good deal of its success is attributable to the want of skill in our designers?—I do; and whilst I think it is an evidence of the disposition on the part of those who have the means to expend their money on such articles, I think it probable that they would have spent the same money upon what may be considered a better style, if they had had the opportunity afforded them.

266. Do not you see a general preference given by the upper orders to that style of art, even when they may select from either Gothic or Greek specimens, that they still prefer the style of Louis Quatorze?—I think that that is a fashion which is passing away.

267. You stated that you observed a considerable improvement in the taste displayed in our public buildings in the streets?—I did.

268. Do you think that that taste has been well directed?—I should offer an opinion upon that subject with a great deal of hesitation; I should say it has not; but undoubtedly it has produced an effect very superior to what existed before.

269. Do you consider that it is quite unnecessary that those people high in authority who have the superintendence of those buildings, should know any thing of the art which they are called upon to direct; do you not think that it would be an advantage rather that those people high in authority, who have the direction of those monuments, should know something of the art that they are called upon to preside over?—I think it very important that we should have responsible public officers to take charge of our public buildings; that supposes, of course, persons duly qualified.

Veneris, 31^o die Julii, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. Samuel Smith, called in; and Examined.

270. YOU are of the well-known firm of Harding, Smith & Co. of Pall Mall, are you not?—Yes. Mr. Samuel Smith.

271. Have you not had very extensive means of acquaintance both with English and foreign manufactures?—We have been a good deal confined to the fancy trade. 31 July 1835.

272. Has your experience led you to observe that there is any marked distinction, in that part of manufacture which relates to design and art, between the foreign and English manufactures?—In the finer description of fancy goods, the French taste prevails certainly to a very great degree.

273. To what do you attribute that prevalence of French taste?—I attribute it principally to the want of artists and schools of design. In this country the manufacturers have no means of obtaining designs excepting by copies from the French for the most part.

274. Do our artists copy much from the French?—The manufacturers, I think, copy very much from the French.

275. Is the extension of a knowledge of art among the manufacturers made more a national object in France than it is in England?—I should think it is, inasmuch as I have visited artists myself in Paris, where I have found as many as six or eight clerks under one employer.

276. Can you inform the Committee whether or not French manufacturers do not, at occasional intervals, attend in London with patterns for your trade?—It is usual at the present season, and also about January. We are waited upon by the manufacturers of Lyons, or their agents, which is the same thing.

277. They bring you patterns for the season, do they not?—For the approaching season. It is usual for them to bring us patterns, some drawn upon paper, but the majority a portion of goods absolutely made; these will extend probably to 200 designs, in different fabrics.

278. Do you mean 200 designs in the article itself?—Comprising silk ribands and various descriptions of fancy goods; I am speaking in round numbers.

279. Is the cartoon full of designs?—The cartoon is merely the book that contains them. They bring a book of patterns, which will contain at least 200 designs.

280. What proportion of those designs is of the article itself?—I have already stated that the greater portion are absolutely manufactured; but only a small quantity is brought here, with the intention of being exhibited as patterns. What proportion is afterwards made will entirely depend upon the orders the agents may succeed in obtaining.

281. How many English patterns are submitted to you by the English manufacturers in the same period?—The English manufacturers experience much difficulty in this respect. They more commonly ask us for designs or patterns, or if we know what the French are likely to produce. We have very few, and sometimes none, submitted to us by the manufacturers.

282. Then the difference is, that in general the French manufacturers submit designs to you, and on the other hand you submit designs to the English manufacturers?—Yes; there is another disadvantage the English manufacturer has; if he shows you any thing, it will perhaps be merely an indifferent paper drawing; whereas the other produces the thing itself, and we see the thing absolutely made, which is a great advantage to a person who is not a manufacturer, because he cannot judge from the drawing.

283. Then in the French designs, the greater proportion are patterns of the articles themselves?—Yes.

284. Of the English designs, the greater part are mere paper drawings, by which, of course, the dealer cannot judge so well of the effect of the pattern as when the article is itself produced?—Exactly.

Mr. Samuel Smith.

31 July 1835.

285. What is the proportion of plain French silks which are sold by you?—Speaking of “plain” goods, I should think our sales are probably quite two-thirds English, and one-third French.

286. What is the proportion between the English and French figured and fancy silks which you suppose you sell?—Figured and fancy silks, I should say that better than one-half were French, and the quantity of French sold consists of the articles of the best quality and the richest designs; the more common-place ones are of English fabric; the articles of higher taste and more expensive, are French.

287. What proportion of the finer fancy goods are French, and what English?—They are almost exclusively French; but as the lower descriptions are in more daily consumption, it brings up the quantity of English to be nearly proportionate to that of the French; but the higher description is decidedly French.

288. You are speaking now of silk goods, are you not?—I am confining myself entirely to fancy silk goods.

289. What proportion of fancy ribands which you dispose of are English, and what French, do you suppose?—There the superiority is very great in favour of the French; I should say, three-fourths of what we sell are French.

290. Now with respect to shawls, what proportion of the shawls do you suppose are English, and what French?—There have been considerable changes in the manufacture of shawls within the last few years; at the present moment, the great consumption of shawls here is French, to the exclusion of what we formerly called the Edinburgh and Paisley shawls.

291. What has been the effect of the foreign shawl trade on the English shawl trade, within your recollection?—I am speaking now of a very recent period; it is within four or five years; the Lyons and Nîmes shawls have caused that.

292. Are these shawls of the same fabric?—Yes, the same fabric as what is generally known as a Scotch shawl. The Scotch shawl trade has been very much injured by the introduction of the French shawls within the last few years, which I think is greatly owing to the superiority of the pattern and design.

293. Is the material the same?—Yes, it is generally the same; our shawls were generally made with a border sewn on, which was repeated year after year in a Scotch manufacture; the French, on the contrary, have launched out into a variety of designs, extending all over the shawl.

294. The finer shawl trade is nearly annihilated by the introduction of French shawls of superior design?—Yes.

295. Are you aware of the peculiar pains the French take in their designs of shawls?—I am not, except from having read extracts from a work which I shall be glad to refer to.

296. Will you refer to the remarks, and give us the substance?—I would refer, as an instance of the extreme pains the French take, to the following extract from a work, entitled “*L’Industrie; Recueil de Traités Élémentaires sur l’Industrie Française et Étrangère*.”—“Le dessin nouveau, proposé pour les châles par M. Couder, est, chez lui, le produit de longues études qu’il a resumés dans une brochure fort intéressante, et qui n’est pas moins digne d’attention que les dessins eux-mêmes. M. Couder, soumettant à une analyse attentive et ingénieuse ses dessins si bizarres et si confus du Cachemire indien, a pensé que leurs formes, continuellement anguleuses et brisées, étoient bien plutôt un résultat de fabrication qu’un produit d’art. L’étoffe du Cachemire étant croisée, il s’en suit que dans une fabrication imparfaite, comme l’est celles des plus beaux Cachemires indiens, l’ouvrier transforme continuellement des dessins arrondis et gracieux, en lignes droites et contournées, qui altèrent la pensée du dessinateur, au point de nous l’apporter complètement méconnaissable. Une fois sur la trace de cette idée, M. Couder a fait des recherches plus précises, et par des rapprochemens simples autant qu’ingénieux, il a donné à sa découverte toute la rigueur de la démonstration. Nous reproduisons (Pl. 16. 2. 3. 4. 5.) quelques-unes de ses comparaisons entre les dessins actuels des châles de Cachemire et les dessins originaux des artistes persans. La seule inspection de ces dessins suffit pour montrer toute la justice de l’assertion de M. Couder; savoir, que les dessins actuels des châles de Cachemire ne sont rien autre chose que des dessins altérés par des ouvriers ignorans et sans goût, étrangers autant qu’insensibles à la beauté des formes.”

297. Now, supposing the French manufacturer wanted to have a pattern, what facility

facility would he have in procuring it?—I have not been in Lyons myself, but I understand there are persons there whose profession is design, and also in Paris.

Mr. Samuel Smith.

31 July 1835.

298. Do you recollect some very beautiful shawls that used to be made in the vicinity of Stockport some few years ago?—They were the first shawls that we used to term “imitations of India,” which were made by a person of the name of “Cowderoy;” they were made entirely of spun silk; but the fabric is no longer in use, and has not been for the last ten or fifteen years.

299. They have now ceased to be made, have they?—Yes, for many years; they were made entirely of spun silk.

Mr. Benjamin Spalding was then called in, and Examined, in the presence of Mr. Smith.

300. To Mr. Spalding.]—WHAT business are you?—I am the buyer of Messrs. Harding & Smith in Paris.

Mr. B. Spalding.

301. Suppose a French manufacturer wanted to have a pattern in France, what facility would he have of procuring it?—There are people who are in the habit of drawing patterns for manufacturers, who are likewise acquainted with the working of the pattern, which is a facility they have not in this country.

302. You consider it is one of the advantages of the French system, that the drawing is made by a practical man, do you?—Yes; he is likewise a practical manufacturer.

303. In France, the manufacturer has also this advantage, that his practical manufacturer, who makes the drawing, is also a well-educated artist?—Yes.

304. Suppose an English manufacturer wanted to have this advantage, what facilities would he have?—There is a great difficulty in getting a pattern for a work in England.

305. To Mr. Smith.]—There are, however, pattern-drawers of course in England?—There are quantities.

306. To Mr. Spalding.]—What are the difficulties of the pattern-drawers?—I think the great difficulty is, that they have not been sufficiently acquainted with putting the work into the loom; but that would only apply to silks or shawls.

307. Do you consider that the English pattern maker is defective in a knowledge of the mode of putting his pattern in the machine?—Decidedly so.

308. Is he also inferior in a proper knowledge of the art of design?—I should say he was decidedly.

309. Have you ever observed that there is a great superiority on the part of the French manufacturer in the combination of his colours?—Decidedly.

310. That is, the combination of the colours is so adjusted, that they please the eye more in the French manufacture than in the English?—They are better blended in the French manufacture than in the English.

311. To Mr. Smith.]—Do you consider that the French dyes are superior to the English?—I should say, for the most part, the French are more brilliant, but many of ours are more permanent.

312. Will you have the goodness to mention in what particular colours you think the French are superior, and in what you consider we are superior to the French?—I should say we are superior to the French in blacks, greens and violets.

313. Then you think in those colours the English are superior, do you?—Yes.

314. And in what do you think the French are superior?—I do not know that I can recollect any particular colours in the French, but there is a general brilliancy in their colours; there are some few colours that we cannot equal here, and they produce new shawls of colours that would not have been thought of in England.

315. Are you aware that any inconvenience has been felt in England, for the want of protection to the inventor of a new design?—I rather think there has; we frequently are at an expense in getting up a fancy article, and it too frequently happens that it is copied in a different quality, which of course is an injury to the manufacturer.

316. Is there any branch lately originated in France composed of a combination of woollen and silk manufacture?—Yes, a variety of materials composed either entirely of woollen or of woollen and silk.

Mr. Samuel Smith
and
Mr. B. Spalding.

31 July 1835.

317. Is our manufacture indebted for its present eminence to the superior design of the French makers?—There has been altogether in many cases a new fabric by the French, some of which are figured in the loom, but many are printed.

318. Do we import these fancy articles from any other nation besides France, or do they come from any other nation?—We import them exclusively from France.

319. We do not import any from Germany, do we?—Only a few plain goods.

320. Nor from any other country?—Nor from any other country but France.

321. Do we export fancy goods to Germany?—I apprehend our Bandannas go there, but I am not acquainted with that branch of the trade.

322. To both the Witnesses.]—Are there any other facts within your knowledge relating to this subject on which you would wish to offer any observation, or do you think we have gone through that which is material; do you think it desirable, from any practical observation you have been able to make, to establish some schools of design, or that some other similar means should be given to instruct the British manufacturing artists?—[By Mr. Smith.] I do, because there are many articles which we are importing from France, which undoubtedly, if we were in possession of designs, might be equally well manufactured here.

323. To Mr. Smith.]—Would you in that case be able to sell them as cheap as if they were imported from France?—Quite as cheap.

324. You think the best way to counteract the French superiority, would be by the instructing our manufacturing artists, do you?—I do; I would mention as a fact, and it has often been held as an argument, and rather pertinaciously adhered to by manufacturers, that a French article would sell without reference to its peculiar merit, but merely because it is French; that is not my opinion; in placing fancy articles before persons, which I do promiscuously, that is chosen which is most liked, without the question being put whether it is French or English.

325. You think the public judge fairly between the two specimens, do you?—Yes, whatever the question might have been a few years ago, it is gone by now, and there is no prejudice of the kind.

326. Could we compete with the French in lace?—Laces are made all over the continent, and we get the respective descriptions from the different countries, and therefore I do not think it applies.

327. Can you mention any particular branch of manufacture which is depressed in consequence of the want of cultivation of design?—Broad silks, I would say certainly ribands, and more particularly the shawl trade.

328. To Mr. Spalding.]—How is it with respect to gloves?—The gloves are better cut in France; the great proportion of what we term fine gloves that we sell are principally French.

329. Do not the French take the measure of the hand better than the English?—There are very few manufactures in which the French excel so much as in gloves.

330. Do you trace that to any thing like a knowledge of art in the manufacture of the gloves?—It must be from a knowledge of the shape of the hand.

Luna, 3^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Thomas James, Esq., called in; and Examined.

Thomas James, Esq.

3 August 1835.

331. I BELIEVE you are a partner in a wholesale house in the city, which purchases largely of the silk manufactures of Spitalfields and Manchester?—Yes.

332. Also of cotton manufactures?—Cotton manufactures also.

333. Are you of opinion that amongst that class of customers that you principally supply, there has been any increased power of appreciation of the beauty of design

design or of colour in the fabrics of English manufacture?—The fabrics that I am best acquainted with in our house are silk manufactures; with respect to colour, ever since the introduction of French goods, I think we have had a very considerable improvement in the colours, and in the patterns of the English silk manufacture, particularly in the colours.

Thomas James, Esq.

3 August 1835.

334. Have the goodness to state in what particular department of the art of colouring silk has it struck you that the improvement has taken place?—I think that not only in the plainer colours, which may be called prismatic colours, but in those colours which are creations of fancy, the shades have been much more brilliant than we used to have them.

335. Do you think that the power of producing finer colours on the part of our manufacturers has increased, as also that there has been an increased degree of good taste in appreciating the colours?—Decidedly so.

336. I think you said that this improvement has been perceptible since the more free intercourse with France?—Decidedly so; I would say to the Committee, particularly referring to Manchester and Macclesfield, that at the time the country manufacturers came to London to attend the periodical sales of silk at the East India House, it was their custom to come to our house and other houses of our class, and obtain from us patterns of the shades of different French goods that we had bought or imported, and the imitation of these goods and patterns has led to these improvements, or at least has been co-existent with it.

337. Are you of opinion that from the excellence and beauty of our fabric, that if silk was still to advance and become dearer, that the public, so far as you have observed, would always repay that by an increased consumption?—Decidedly so; I think the difficulty of selling a bad shade of colour, whenever it does occur, is increased considerably on account of the general appreciation of good colours.

338. Has it happened recently that figured silks, silks in which there is more of art and of design employed, has it happened that a preference has arisen in favour of such over plainer silks?—Until the last two or three years the production and consumption of figured British silks was a mere trifle, but within the last year the production and consumption of British figured silks has been very considerable.

339. Are they much better than they used to be; are the figures more perfect and beautiful recently?—The figures are smaller, and I think are more beautiful in form than formerly.

340. It appears to be your opinion, that combining the beauty of design with a certain degree of neatness as well in tint as in colour, that the silk manufactured in England has materially improved?—I do think so. Perhaps the Committee will allow me to state a fact within my own knowledge as to the English manufacturers: formerly they were most apprehensive of the figured silks from France, and the contest in them was thought hopeless, but there is now executing in Spitalfields a considerable order for figured silks for America, where of course they must meet the French under no circumstances of protecting duty.

341. I think the Committee understood you that in the case to which you allude, it is not a speculation on the part of the manufacturer, but proceeds from a positive order on the other side of the Atlantic?—Yes, the result of previous samples.

342. If then the beauty of English manufactured silk goods is so materially improved, from our manufacturers having the opportunity of seeing the French patterns, you would infer, I presume, that there is a still greater capability of improvement if more means of improvement were placed within their reach?—Certainly.

343. Does any thing occur to you as important as affording the means of additional improvement by any particular mode?—I would request permission to be allowed to state to the Committee, that I think a matter of the first importance would be to give to the parties who originate patterns a property in the patterns for such a length of time as would repay the outlay and encourage the production of patterns. The Committee is aware that such a protection is given to the printer. When a pattern is framed on printed cotton, the party is protected by the law in the exclusive right of the pattern for three months, and I would suggest that protection should also be given to patterns framed in the loom.

344. Is it your opinion that that protection could be easily afforded?—We have the example of the French to show that it is easily afforded.

Thomas James, Esq.

3 August 1835.

345. Have you at all turned your mind to the process by which that could be best accomplished?—I think that a question of detail, which would require some further consideration; I would rather just state the principle.

346. Can you, from recollection, at all state the French mode?—I believe I gathered it myself from Dr. Bowring's evidence. I am not quite satisfied that the French mode would be the best mode for us; something of the kind might do. There was one fact I wished to mention as showing the influence of taste in extending the sale of manufactures. It will be in the recollection of the Committee that some years ago an India handkerchief was almost the distinguishing mark of a gentleman; every gentleman had one in his pocket. India printed handkerchiefs of very common patterns were sold at from 7s. to 10s. a piece: now the great consumption of India handkerchiefs is by the importation of the unprinted cloth, and they are printed in this country with English patterns, but the cloths printed in India are now principally sold by hawkers to the lower class of consumers.

347. Recurring to what you have said formerly on the subject of colours, has not the importation of French coloured silks very much diminished?—The importation of French plain coloured silks has very much diminished; in fact it has almost ceased.

348. At first many were imported after the prohibition was taken off?—Many; and I beg to mention a curious fact as to the first importation. The first general conception among the British manufacturers was, that they would be beaten by the cheapness of labour in France: but on the importation of plain silks we did not import more than one piece of black to 50 colours; whereas the general consumption of the country is at the lowest one black to two colours. I mention this, because it shows how clearly it was a question of taste; had it been a question of labour, it might have applied to colours as well as to blacks.

349. Will you state what is the case?—There is little importation of either black or colours now.

350. In consequence of the improvement in English coloured silks?—Exactly so.

351. To what do you particularly attribute the improvement in English colours?—To copying the colours from the French.

352. I want to know whether the same observation applies to velvets as to silks, in regard to colours and design?—Yes, I should think so, decidedly. There is very little, if any, importation of French velvet.

353. The French themselves import velvet from Southern Germany?—I think that is on account of its superior cheapness.

354. Notwithstanding our advances in the designs you have mentioned, are there still other advances desirable so as to enable us to compete with foreigners?—In our figured patterns we borrow very largely from the French. It is very desirable that we should create an original taste here; we are still behind the French in ribands and shawls; we borrow our figured patterns from France in a principal degree.

355. You think it desirable that we should take effectual means for connecting the arts with the manufactures of the country?—Decidedly so.

356. In your opinion is this almost the only thing needed to give the free power of competition, and almost of successful competition, to our manufacturers?—Decidedly so; perhaps the Committee will allow me to mention that, from the decided advantage that we have from China silk, and our application of China silk, I do not fear that we shall decidedly beat the French in figured as in plain goods.

357. Are you aware, as an historical fact, that the French government sent a mission some few years ago into the region of Cachmere both to introduce Cachmere goods, and also to speculate on the production of the Cachmere shawls?—I know it only from report.

Mr. Thomas Field Gibson, called in; and Examined.

Mr. T. F. Gibson.

358. YOU are engaged largely as a silk manufacturer in Spitalfields?—I am.

359. Are you engaged in making velvets?—In making velvets and plain and figured silks.

360. You

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360. You have heard the opinion expressed by Mr. James, the last witness, as to the improvements made in design and colour in the English silk manufacture since our free intercourse with the French; do you concur in that opinion?—I do, entirely. I consider that, previous to the introduction of the French manufactures, our taste in figured silks was very bad; that our trade existed under a very close monopoly, and that there was little application either of taste or capital to the manufacture; and since the year 1826, the period when French silks were introduced, we have improved very materially from seeing the production of French looms.

361. Do you know whether the French invention of 1832 has given any additional stimulus to improvement in our silk fabrics?—I am not prepared to say that it had any immediate effect upon the manufactures; but I think it gave us a much more clear insight into the nature of French manufactures, and so far we have benefited by it.

362. Do you happen to have any patterns with you of the sort you are now making?—Yes.—[*Producing them.*]

363. What patterns are you now making principally?—The descriptions of figured silks which we are now making in Spitalfields are of a very small and insignificant kind; they are not of the large class of patterns. That is the general class of patterns that are now making.—[*Exhibiting one.*]

364. This has been woven, I believe, without the Jacquard loom?—Yes.

365. How do you acquire your patterns principally in Spitalfields?—They are almost entirely copies or variations from French patterns; there is but a very small degree of talent employed in Spitalfields, in the production of patterns. We are almost destitute of original taste in that particular department.

366. In reality your patterns that are called British patterns are the greater part copies, or little more?—Variations from French patterns.

367. Are there persons who devote themselves to the drawing patterns or copying French patterns in Spitalfields?—There are.

368. What description of persons are they?—They are not persons of any education, and very little cultivation of taste, I should say.

369. Is their attention confined chiefly to the copying French patterns, or other than French patterns?—No, the French patterns are generally given to them by the manufacturers, and they either copy precisely or make variations as the manufacturers or their own taste may suggest.

370. Have these persons been educated as artists in any degree?—I believe not, or very rarely; I am not acquainted with any drawer of patterns who is an educated artist.

371. Do they make a good living by it; is it a thing from which they derive much emolument?—A moderate income.

372. A fair remuneration; how much do they get?—Probably a man may obtain from 100*l.* to 200*l.* a year.

373. A good pattern-drawer?—Yes.

374. Are you aware, or have you any objection to state, what is considered among the master manufacturers of Spitalfields a large or small sum, or an average sum, for paying these men?—It will depend entirely on the nature of the pattern; it generally happens that the person who draws a pattern, also prepares it for its being inserted in the loom; so that the price paid to the pattern-drawer includes some operation of the machinery employed in putting it to work.

375. Are you aware that the French profession of artist is wholly distinct from the profession of reducing the pattern to the Jacquard loom, or adapting it to the Jacquard loom?—I am aware of it.

376. You have not stated any sum that is given to these persons, but you say it varies according to circumstances?—According to the description of pattern.

377. And it is also mixed up with a remuneration given for reducing the design to the mould, or cutting the card, which is necessary for the weaving it in the looms?—It is so.

378. The auxiliary branch of the business is purely mechanical, the cutting of the card?—Quite so, an operation of machinery.

379. It is not necessary that a person should be an artist to enable him to cut the card of a pattern?—By no means.

380. If there was, on the one hand, any legislative protection for patterns, and on the other there were drawers of patterns who were skilful artists, who could draw beautiful patterns, is it your opinion from the consumption and appreciation

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by the public of beautiful works of art, as applied to silk manufacture, that the master manufacturers would be enabled to give larger prices for patterns, and to have specimens of greater beauty, and consequently to encourage a better description of pattern-drawer than we have at present?—It is quite my opinion; I think that the two difficulties under which we labour at present, are, first, that we have no protection for patterns, so that if I make an outlay of from 20*l.* to 100*l.* upon a pattern, it may be pirated to-morrow by my neighbour, and I should have no compensation for it; and the second difficulty is, that we have no national taste in this department of art, that we have no originality in design in drawing of patterns, that we are compelled to make copies from French patterns in order to supply the demands of our customers.

381. Then from what you have already said, it is also your opinion that a school of arts, open to persons connected with the manufacture of the country, would be of high value and importance?—I think it would be of the greatest importance, coupled with the protection of patterns; but without a protection of patterns, no school of design would be of any advantage to us.

382. The two instruments for encouraging the improvement of patterns, are instruction and protection?—Yes.

383. Does any thing occur to you which you think would be useful to the Committee, as to how the machinery of this school could be best managed?—I think I can only refer to Dr. Bowring's evidence as the gentlemen who have preceded me have done. Some such plan as that adopted in France would be the best for us.

384. Do you think, for instance, that there would be a disposition in the master manufacturers to contribute to any such establishment or institution?—Yes; I feel quite convinced that it is not to be expected that the master manufacturers would undertake any part of the expense of such an establishment. That the utmost that could be expected from them would be to give their time and attention to the arrangement and working of the system; and I believe the fact is, that in France the government, or the municipal authorities, or both together, do pay for the whole cost of the establishment.

385. You have stated, that there is a great improvement in the national taste; do you attribute that to any other circumstance than the introduction of foreign manufactures, which show a superior taste?—No; I do not attribute it, in our particular branch of the manufacture, to any other circumstance.

386. You have mentioned, too, protection to the inventor, the instruction of the artist, and the spreading of knowledge in designs among the manufacturing population; do you think having galleries and giving people every opportunity of seeing beautiful specimens of art, and useful means of encouraging taste in design, would be of service?—I am of opinion that if the general taste of the nation was improved it would be beneficial to our manufactures; and I would add that ours is a manufacture which is capable of such extreme variety in shades of colour, in the blending of shades, and in producing various forms of pattern, that there is hardly any one to which the exhibition of all works of art in which colours are concerned would be more beneficial.

387. For how long a period do you think it necessary to leave a protection for patterns?—I think not less than twelve months.

388. You are aware that the protection at present for printed cottons is three months?—Yes. I am also aware that there is a complaint that the protection is not sufficiently long.

389. Would you not think it sufficiently long if a pattern was protected during a season, either the spring or winter season, for six months?—I can give a reason why this would not be a sufficient time. I was manufacturing a pattern in silk during the spring, to the order of a large house of business in London. I received orders from them to continue the manufacture of the same pattern in autumn colours; but in the last month this pattern was taken to Manchester and manufactured there. The order which I had received for the winter article was immediately countermanded, because it was produced at Manchester at a much less price.

390. You have stated that you get most of your ideas at present from the French; have you not regular pattern-drawers in the silk trade?—I have already stated that we have.

391. Suppose a means could be found of creating a tribunal of taste in regard to patterns, what species of penalty would you apply to the infraction of a copyright?—

right?—I think a fine might be made sufficiently heavy to deter piracy. In France there is imprisonment also. Mr. T. F. Gibson.

392. In France they have the power of imprisonment for three days, and of fining to the amount of, I think, about 8*l.* sterling; do you think that penalty would be sufficient?—By no means. 3 August 1835.

393. Would you not also recommend the seizure of the goods of which the copyright had been pirated?—I should prefer to make the fine considerably heavier, and I believe I shall be borne out in this from what takes place in the cotton trade. It has always been found that an injunction in the Court of Chancery has been sufficient to protect a pattern of printed goods.

394. There would be no objection to give a body, constituted for the purpose of protecting copyrights, a power of fining to any extent, supposing there was an appeal?—I should say no objection.

395. Is it not important that the remedy for infraction of patent right should be cheap as well as summary and prompt?—Most decidedly so; if it did not combine the two objects of cheapness and promptitude in protection to the patterns, it would be quite ineffectual.

396. Is it not the case that sometimes there are more than 100 pieces of the same pattern?—It more often happens that there are less than 100; more often than not.

397. According to the average returns from the Chamber of Commerce at Lyons, the number of pieces made of fancy goods of particular patterns does not exceed 20 from the frame; what is the average production of England of the same manufacture?—I have no precise knowledge of that; I should say double; at least 40.

398. Are you aware of the fact, that in some cases a very large profit is paid to manufacturers on condition that they shall produce a small number, and then destroy the design?—That does not take place in this country.

399. Have you heard that that is very frequently the case in orders given for French silks?—I have.

400. Supposing a protection to be afforded to a pattern, how would you have it effected; for instance, in a pattern to be made ready for sale to-morrow, what protection would you afford to it before it went into the market?—By registering the actual pattern.

401. Would you have something put at the end to signify that it was an engaged pattern for a specific time?—I think that registration would be a sufficient protection.

402. With regard to printed goods, the custom is for the parties to print on the end, "Engaged for three months," and after that period it may be copied by any body; do you think that would be a sufficient protection?—I think it would be so, if it was extended, as I said before, to 12 months; whatever registration took place should be a public and authentic one.

403. Would not the registration and location of patterns, representing the state of protection in the particular trade, be in itself a great means of advancing and improving the manufacture?—I think it would be influential.

404. Would you have a central place for registration?—I think that would be questionable.

405. Do not you think the simple mode adopted in printing cotton, of having written on or woven at the end of the piece, "Registered on such a day," and sending a copy of the pattern to an office with that statement, would be sufficient?—I think that would be a sufficient protection.

406. You have the intimation that it is an engaged pattern, and if it is doubted, reference can be made to the register at the office?—I think that would be a sufficient protection.

407. Has the system of registration adopted as to printed cottons succeeded?—I believe it has succeeded entirely.

408. The number of printed cottons is very large, and it is said that the average production of fancy silk goods is very small; do you think the cases are quite analogous?—I am not aware that this circumstance would affect the case in any manner.

409. Is the stamping the piece itself any security?—I am not prepared to say that stamping is necessary; simple registration of the actual pattern, with the date, would be sufficient protection to any manufacture.

410. Are there in this country any superior weavers who are solely employed in



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the weaving of patterns?—There are not, and there is a good reason why this is so; a weaver could not himself produce the pattern to the manufacturer in the same way as he does at Lyons, because in London he is not possessed of machinery by which he could do it; the machinery belongs to the master manufacturer here, but in Lyons it belongs to the weaver.

411. Does it not frequently happen in France, that after the design has been produced, the weaver introduces a considerable modification into the pattern itself?—I have heard it so stated.

412. And have you also heard it stated, that a great many patterns produced by the artist, and worked by the pattern-weaver, are not brought into the market, as they are considered to have failed in the experiment?—Yes, I have heard that it is so.

Mr. John Howell and Mr. Robert Butt, called in; and Examined.

Mr. John Howell
and
Mr. Robert Butt.

413. MR. HOWELL, you are a partner in the well-known firm of Messrs. Howell & James, Regent-street?—Yes.

414. Mr. Butt, are you in the same establishment?—Yes, I am principal manager of the bronze and porcelain department of Messrs. Howell & James's establishment.

415. To Mr. Howell.]—Of course you are extensively acquainted with the subject of patterns; will you have the goodness to lay before the Committee any information that you possess upon that subject?—A question was put to the last witness, as to the manner of choosing our patterns or goods; it is usual for the Lyons manufacturers to come twice a year to England, that is, in the spring for the autumn, and in the autumn for the spring, and they produce perhaps 200 or 300 patterns, not paper patterns, but silk patterns or gauze patterns, or whatever it may be, and from these patterns we make our selection; and it sometimes happens that we have so good an opinion of certain patterns, that we say, "Now you must withdraw that, it must be made for us only," and for 20 or 30 pieces they will do that. Now the English manufacturers never give us that advantage; they think it very expensive to put to work a pattern to show us the effect of it, for it looks so different on paper to what it is in reality, that we cannot decide whether we shall have it or not, and we often urge them to bring us a little piece ready, to see the effect of it; sometimes we want colour, sometimes we want a little change in the disposition; but there has always been an objection to the expense incurred, and therefore we are obliged to bear the expense if we are content to order from a paper pattern; we have sometimes found it necessary to ask for a pattern-drawer or designer; not a pattern-drawer, because they are distinct businesses.

416. Do you mean in England?—Yes; I never found a good designer in England; a pattern-drawer is a different thing altogether; he is the man who puts the thing comparatively to work, as an architect designs the building of a house.

417. You say you found it very difficult to procure a good designer in England; is it equally as difficult to find a good pattern-drawer?—I cannot procure either; you must have attached to the establishment a pattern-drawer as well as a designer; a pattern-drawer is the man who puts it to work.

418. But you can get neither of them?—No.

419. Neither a good pattern-drawer nor a good designer?—No; the designer gives us a small pattern, and the pattern-drawer is the person who prepares the work; as an architect gives a drawing to the builder, so does the designer to the pattern-drawer.

420. You mean by alluding to pattern-drawers, if I understand you correctly, that persons cannot construct a loom so well in this country to work a pattern, as they can in France?—I think there are not so many persons that are capable of doing it in this country as in France.

421. That is the department of weaver?—Yes; but I believe there are persons present who will give better information on that point; I understand the pattern-drawer and designer, one depends upon the other; the pattern-drawer is the medium between the designer and the weaver.

422. Have you any other observations to offer on the subject of patterns?—Nothing material.

423. Do you consider that the French figured and fancy goods are superior in design to those produced in this country?—After the peace with France, I found the

the manufactures of France were superior to those of England; I mean in regard to silks of all descriptions; but I think a great deal of that arose out of having made use of better material; the natural silk of France has been considered better than any other country, but now we have an importation of that natural silk, and it is manufactured here.

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424. Do you think the importation of raw silk from France, by reason of its superior quality, has beneficially acted upon the English manufacture?—I think it has; I found their silks better the moment I had an opportunity to go and see them; but I have found them declining every day since; every time I go to France I find the French silks are not so good as they used to be in point of material and workmanship; they appear to be desirous of a large trade rather than a small good trade; the English manufacture has improved in a greater ratio perhaps since then.

425. Confine the question to design, not to material or workmanship?—France is superior to us in design; they continue to be superior; but it is confined to very few houses; there is only one house at Lyons we can deal with largely, because their taste is always superior; I am speaking of design.

426. Has there been a great improvement in English colours of late years?—I think there has.

427. And a general improvement in all arts and productions?—Certainly.

428. You have just said that French manufactures are declining with regard to superiority; do you consider that to proceed from the increased competition offered by this country?—I think it is from less encouragement given by this country; it has been very little, compared with the improvements; two-thirds of the silk we are now selling are English.

429. You have also mentioned that the French fabrics are superior to ours; are you aware that there are schools of design in France for the education of persons?—I have understood so.

430. Do you not know that the superiority of design is produced in a great measure from the encouragement given to learn designing as a matter of art?—That is my opinion.

431. Suppose in France you want to engage a pattern, and you give an order for 20 or 30 pieces, do you pay a price in proportion to the quantity you take of it?—I presume they put a per centage on it in the first instance; the patterns are brought ready made.

432. Have you had occasion to find it your interest to get French patterns copied by manufacturers in this country?—Frequently, with a little variation; in fact, we keep all our patterns; patterns 50 years old are very useful to us at this present moment.

433. You get them made in this country because you get them made cheaper than in France?—Yes, without duty; but whether I could get them cheaper or not, I would not send patterns from England to France to be made; I should give the preference to this country as a matter of conscience.

434. The question is, whether you get French patterns made by English manufacturers; that is to say, you buy patterns of a French manufacturer at Lyons, say five or ten pieces, and you find a sale for them all, and wanted more, would you send that pattern to Spitalfields to imitate?—Yes, when I wanted a repetition of it.

435. Do you think it desirable to extend a knowledge of design among the population?—I do.

436. Do you think it wanted?—I think it wanted, coupled with a protection to patterns.

437. The protection to patterns is not only important to the manufacturer, but important to the seller?—Yes; to me particularly.

438. Now, do not you consider in another branch of trade, that our designs in jewellery are better than in France?—If the Committee is inclined to commence that subject, I can answer any question.

439. Have the goodness to embody any information as clearly as you possibly can, when you have done with the subject upon silk?—With respect to protection to trade, Mr. Gibson stated a twelvemonth; I should be quite satisfied with six.

440. With respect to the invention of patterns, you think that would be quite sufficient?—Yes, six months; and I think the mere stamping the name on the end of the piece, added to the registering, would answer all purposes.

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441. Do you know whether or not the riband trade is improving in this country?—I consider that is a particular sort of riband which the English manufacturer could not succeed in making, is now going out of fashion; the gauze riband de coupé and the other introductions they can make very well.

442. With regard to shawls?—The French machinery of India shawls is superior to any we have in this country, and it has been brought about by Ternaux going to Cachmere, and bringing over with him some of the Cachmere goats.

443. Are you aware that the factory system has been applied to the production of shawls in France?—I am not aware of it.

444. Do the French pay great attention to pattern shawls?—Very great attention; they will give three or four hundred pounds for a Cachmere shawl, or India shawl, for the sake of the pattern.

445. Had you an opportunity of seeing the shawls that were exhibited at the Exposition in France?—Yes.

446. Was there not a universal acknowledgment of great superiority?—Certainly they are superior to the India shawls; the patterns are more perfect.

447. Are you aware that not only has the French shawl manufacture improved in beauty, but that there has been an extraordinary diminution in price?—Certainly, even as to the Cachmere materials, there has been a great diminution.

448. A diminution amounting to nearly 60 per cent.?—Yes.

449. Can a French manufacturer produce a superior article to the English manufacturer at the same price?—Certainly.

450. Do you attribute their superiority to having a superiority of materials for dying, or to the construction?—No, because we have the same material; I consider it is in the manufacturing part of it; it is not for want of the same materials; I believe, in the first place, greater encouragement is given to the French people in the manufacture of shawls than to the English.

451. Are their patterns superior by superiority of combination of colours, or design?—Yes, in the manufacture, as well as the combination of colours and design, it is all superior.

452. You attribute the encouragement given in France to the superiority of design; are you aware that improvement in the quality and diminution in price has led to a great increase of demand in France generally for shawls?—I should consider it had.

453. Are you also aware of the fact, that the importation from the East Indies, which was formerly very considerable, is very much diminished in France, though shawls are now admitted which were formerly prohibited?—I should consider it is diminished very much, and in this country too.

454. Have they a superiority of machinery in the manufacture?—I believe they have, and execution as well. Will the Committee allow me to exhibit some pieces of paper, to elucidate the connexion between silk and other materials, the manufactures of the country? It shows how the introduction of good patterns will give a taste or style to other materials; it is intended for rooms in lieu of silk; and instead of costing two guineas and a half, a yard would only cost 2 s. 6 d. The inventors are De la Rue & Company, Bunhill Row.—[Mr. Howell then produced to the Committee patterns of various colours.]

Mr. Robert Harrison, called in; and Examined.

Mr. R. Harrison.

455. YOU are connected with the respectable firm of Brydges, Campbell & Harrison, silk manufacturers?—I am.

456. Have you been long in that business?—Yes; I have been connected with it for these last 20 years.

457. Has your attention been turned to the superiority or inferiority of the French patterns in the silk trade?—My attention principally has been devoted to the better branches in the manufacturing of fancy silks.

458. In those branches do you find a superiority or inferiority to the English in the designs and patterns?—In designs and patterns we are very inferior to them; and that is the principal difficulty under which we labour at the present time.

459. Do you refer to other fancy articles as well as silk?—It is silk we devote our attention entirely to; we have not been able to find persons in this country who are capable of giving proper designs; the principal difficulty arises from the

the circumstance of men not having been brought up in this country to design for silk; it is very different to designing for printers, from the circumstance that it is necessary a man should be conversant with the principle of weaving, before he can make a proper design for silk. If we could only get designs in this country, we should be able to find parties that could put them on ruled paper for weaving.

460. You mean by ruled paper, the paper which goes between the original invention of the pattern and the manufacture of it?—Yes, the person who cuts the cards, according to the construction of our machinery; there is nothing but what we could make, provided we had a proper designer for the purpose of drawing patterns for weaving; and I think the principal difficulty arises from the circumstance of not having any school of art in this country, where young men would be enabled to pursue their studies for the purpose of perfecting themselves in drawing for that particular branch of the manufacture.

461. You think there is no want of talent in the country?—I think there is not; because there are a great many persons engaged exclusively in the production of designs for printed cottons, challis and bandannas; we have in the trade individuals who can draw patterns, but are not conversant with the principle of weaving, and therefore we have been unable to put those patterns to work. We have now many patterns by us which are perfectly useless, because the drawing is not adapted to weaving.

462. You think, also, that not only the talent of the artist, but the taste of the public, would be encouraged by such good designs, if they really existed?—Undoubtedly; because it is from the superiority of the design that the French have the advantage over us.

463. And you think that the encouragement of knowledge of design, by whatever means, among the manufacturing population, would extend the demand of the manufacture?—Undoubtedly it would; we would willingly, at the present time, engage a man at a handsome salary, conversant with the principle of weaving, as a designer, and also able to put the pattern upon paper.

464. Has encouragement been given to foreigners possessing the best quality and knowledge of design, and superiority in weaving, to come over here?—Two or three have been over here at various times; but we have not been able to meet with individuals capable of carrying on the designing of patterns and drawing also, to the extent we should wish; I imagine those men are able to get sufficient occupation in Lyons or in France, without coming to this country.

465. Do you consider them to be superior even in original design, in that portion of the manufacture connected with the art, as well as embodying the art of manufacture in the process of weaving?—I think their superiority arises from the circumstance of their having a knowledge of weaving as well as a power of designing.

466. You consider them superior in both?—Decidedly, in designing, from their knowledge of the principle of weaving.

467. Do you consider our deficiency in the means of not having persons in this country to construct designs, and also to have a knowledge of the looms, to be such that you yourself would be anxious to engage foreigners to come over here in that department, provided you could get them?—Yes, I should be very willing to do so. I feel satisfied we could make any thing in this country, provided we had proper designers, parties to make drawings, and put the drawings upon ruled paper ready for cutting of the cards.

468. And do you think if such persons did exist in this country, it would be a source of profitable employment?—I think it would.

469. And the trade suffers for want of it?—Certainly, for the want of it. I have one or two patterns with me that we had drawn in Paris, and immediately we got them over here, we had not the least difficulty in putting them to work.—*[The Witness handed in some patterns.]*

470. These patterns are such as you have described already, that have been tried on the loom, and found they would succeed?—We can pretty well judge by the style of drawing, whether it would succeed when put upon ruled paper, that is, if it is done by a person who is conversant with weaving.

471. Do you consider foreigners superior to us in their colours?—I do not think they are; there is a brightness in their colours we certainly do not possess, but I think our colours are more permanent.

472. Do you think we have improved?—The dying of colours has certainly improved

Mr. R. Harrison. improved within the last few years, and in many cases, the permanency of colours decidedly is more so than the French.

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473. Is there not a chemical combination entered into in the different colours?—It is necessary to have a perfect chemical knowledge before a man can be a good dyer.

474. What is the cause of the peculiar brilliancy in the French colour?—I scarcely can answer that question; I understand it arises from the climate more than any thing else, and the water has something to do with it as well.

475. Have you any thing that you desire to suggest with regard to the encouragement of designs;—have you paid particular attention to that?—It has occurred to me, if we had a school of arts established in this country, that a great many young men would be willing to make themselves conversant with the principle of weaving, for the purpose of procuring that particular study, and ultimately to become designers and drawers upon ruled paper for the silk trade.

476. Would it not be a lucrative profession for those young men?—I think it would, decidedly.

477. Have you turned your attention to the subject of protection?—We have often felt the necessity of having some protection for our patterns. Only about four months since, a figured silk was made for a house at the west end of the town; about a week after sending the order in we found the pattern copied in Spitalfields; we in fact bought the identical piece of silk copied from the one we had made to a particular order; it was of a very inferior quality, and consequently came to 1 s. 6 d. per yard less.

478. Have you turned your attention to the best means of carrying into effect a security for a new pattern?—I am not exactly aware of the system, or rather the plan pursued at Lyons, but I am given to understand that a system does exist there; and I should imagine if we could establish the same principle in this country, it would be the most effective means of protecting us.

479. Do you mean by adopting the marking or registration?—I think simple registration would be sufficient.

480. Have you any other point connected with your own manufacture to offer to the Committee?—Nothing more.

481. Do not you think that registration would be more complete if the piece was marked at the end with the date of registration?—Immediately the piece leaves our hands it would go into a house at the west end of the town, and they would instantly cut off that mark; I do not see any good likely to result from it.

Veneris, 7^a die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. George Eld, called in; and Examined.

Mr. George Eld.

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482. I BELIEVE you are mayor of Coventry at present?—I am.

483. Have you resided many years in that neighbourhood?—Yes, I was born in Coventry, and I have resided at Foleshill, which is in the neighbourhood of Coventry, and within three miles of it, for the last 20 years.

484. You are not, I believe, engaged in trade yourself?—I am not engaged in the riband trade.

485. In what trade are you engaged?—In the corn trade.

486. But from your residence in the neighbourhood of Coventry you are acquainted with the state of the riband manufacture?—Yes; I reside at Foleshill which is inhabited almost exclusively by a manufacturing population.

487. You have been an observer of the state of the manufacturing population of that neighbourhood?—Yes; in consequence of the distress under which they have been suffering of late, my attention has been called to the condition of the operative weavers in the riband trade.

488. Have you ever had occasion to observe that the operative weavers employed in the riband trade in that neighbourhood would derive advantage from improved skill in designing patterns, and from a knowledge of the arts?—Such improved skill appears to me to be very much required indeed. In consequence of

of the public attention having been directed to that subject, I made some inquiry with a view to ascertain the number of persons engaged in the riband trade, and who had any knowledge of the art of design in Foleshill; with a population of 7,000, I could not find more than six persons in the whole parish who were capable of copying a pattern, and not one capable of making an original design.

489. You have made exact inquiries into that subject?—Yes, as far as I have been able to do so.

490. Is there any school of design established in that neighbourhood?—None whatever.

491. Not even connected with the Mechanics' Institution?—Not at Foleshill. At Coventry there is a drawing class connected with the Mechanics' Institution of that town, but it is as yet quite in its infancy.

492. Is that drawing class at Coventry open to every body?—Only to the subscribers to the institution, of course.

493. Have the inhabitants of Foleshill, to your knowledge, ever presented any petition to Parliament connected with this subject?—Yes, they presented a petition in which they preyed for assistance towards establishing a school of design as connected with the riband manufacture.

494. In your opinion is it the general conviction of the residents in the neighbourhood, that the time has come when such establishments would be of peculiar utility in the improvement of that manufacture?—Certainly; I have had frequent conversations with the manufacturers of Coventry upon that subject, and they appear to me to desire such an establishment very much.

495. To what circumstance do you attribute the change which has taken place in the conviction as to the importance of a knowledge of art with reference to manufactures?—I should say from the decided superiority of the French in the taste of their patterns, which has forced upon them the conviction that they must adopt the same means of cultivating a better taste.

496. Has that become a general conviction in the neighbourhood of Coventry and Foleshill?—Yes.

497. Has that conviction prevailed among the operative weavers, as well as the master manufacturers?—Certainly.

498. In your opinion would the operative weavers avail themselves of such means of improving their taste and knowledge of art if those means could be afforded?—Yes, I think so certainly, and I may mention as an instance of that, that I was conversing one day with a weaver in Foleshill, and stating to him my wish to see the establishment of some school of design in that neighbourhood; he said it would be a good thing, and the next morning his nephew waited upon me; he said his uncle had mentioned our conversation to him, and he very much wished that something of the sort should be established. He brought with him some patterns which he had made himself, and was anxious that I should assist in setting on foot something of the sort in Foleshill; a register of patterns; or, in short, to establish a school of design.

499. With reference to the Mechanics' Institution of Coventry, and the teaching of drawing there, do you know whether the teaching of drawing is accompanied by any instruction as to the transfer of the drawn pattern to manufactured articles?—I do not think it is, but I am not able to speak to that, not being a member of the institution myself.

500. You are aware that that would be a necessary part of the instruction to be afforded by a school of design with reference to manufactures?—Yes, a mere drawing school would be of very little use, unless it was accompanied by lectures on the art of drawing and design, as applicable to manufactures, and as showing the means of transferring the design to the article to be produced.

501. Are you aware that at present new patterns are invented at Coventry and Foleshill?—I think very few original patterns are invented; but not being a manufacturer myself, I cannot speak very accurately to that.

502. You have stated that there is a conviction on the part of the operative weavers that such establishments would be of utility to them?—Yes.

503. There is a willingness therefore on their part to improve their taste and to acquire a greater knowledge of the arts?—Certainly.

504. Do you conceive there is any want of native talent, if properly encouraged?—None at all.

505. In fact, then, in your opinion, it is only doing justice to the natural talents

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talents of the manufacturing population to give them the means of acquiring a better knowledge of the art of design?—Certainly.

506. Do you think, if some encouragement were given by Government or by Parliament for the establishment of schools of art in certain districts, that local assistance might also be obtained for the same object?—Yes, I think so, certainly.

507. You think there would be no unwillingness to assist, on the part of the inhabitants of those districts?—I think there would be great willingness.

508. Have you any public collection of pictures at Coventry or Foleshill?—No, there is none at Coventry, and Foleshill is a mere village, with very few opulent inhabitants.

509. Then the manufacturing artist has no external means of acquiring a taste in the art of painting?—No.

510. Is there any museum for patterns at Coventry?—No.

511. Or of machines?—No.

512. Is botany a study at all attended to by the manufacturing weavers?—No; there are some collections of natural history, principally of birds, at Coventry; but I have not heard that they have turned their attention to botany at all.

513. Have they any means of acquiring a knowledge of the effect of a combination of colours?—No.

514. Is chemistry a science which is at all attended to by the operative weavers?—No.

515. Is it not attended to by the dyers?—I do not know.

516. In your opinion is there a sufficient number of opulent inhabitants in Foleshill to establish institutions to promote instruction in the arts among the manufacturing population?—I think not.

517. Is there a sufficient number of such persons in Coventry?—At Coventry I think very material assistance could be derived, not only from the opulent inhabitants, but from the established school in that place. There is a school called Bablake School, which is under the patronage of the corporation, in which I think drawing and design, as applicable to manufactures, might very easily be introduced.

518. Is it your opinion that in this country, as in France, there might be, in addition to the encouragement afforded by the Government, some assistance derived from funds at the disposal of the municipalities, which might be very advantageously applied to the acquirement of that knowledge on the part of the manufacturers?—I think the funds at the disposal of Government would very much assist, with the aid of the local institutions, such as Bablake School, in which, if the boys could be taught the arts connected with the occupations in which they are afterwards to be engaged, it would be very advantageous.

519. At present the arts are not taught in any public or charity school in Coventry?—No.

520. Are you of opinion that if aid were received from Government it would encourage the voluntary system?—Yes; there is no voluntary system at present.

521. Did you not state that there was a mechanics' institution?—Yes, but that is not a school of art; that is a mere drawing class.

522. Is not that supported by voluntary contributions?—Yes, but it is not able to carry on such a system of teaching, applicable to manufactures, as can be of any importance.

523. Do you not think that the existence of a drawing class in the Mechanics' Institution at Coventry, is a proof of the willingness on the part of the inhabitants to assist the views of Government in the establishment of such institutions?—Yes.

524. In your opinion would the assistance that could be given by Government, or from the capital, not only be important in a pecuniary point of view, but also very important with a view to give a proper direction to the study?—Certainly.

525. Are you aware that school-houses are founded now by facilities given on the part of the Government, and not by direct interference?—Yes.

526. Do you think some such plan might be usefully adopted with reference to schools of design?—I think it might.

527. Do you think it might be desirable to have any thing like normal schools to instruct the teachers themselves, and that thus a uniformity of knowledge might

might be supplied all over the country?—It certainly would be very useful as applicable to the neighbourhood of Coventry.

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528. Do you think there should be a central school of art for the instruction of teachers?—Yes, it would be very useful, as it would provide for a general direction of the schools.

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529. Would not instructors, taught in London, from the circumstances of the immensity of the population, the number of public galleries, and the habitual intercourse that exists among individuals of all nations, have superior facilities for acquiring knowledge in all branches of art?—Certainly.

530. Would not such persons be likely to be better instructors in the provinces than persons merely educated in the provinces?—Certainly.

531. Have you ever turned your attention to the subject of the protection afforded to the inventions of artists?—I have not, but it appears to me that it is of very little use to teach them to design patterns, unless you protect them in the use of that design after it is made.

532. In your opinion it is necessary to afford that protection in order to encourage the invention of new designs?—I think so.

533. Do you think it would be easy to establish a board or tribunal for masters and workmen, to whom questions relating to the copyright of patterns might very conveniently be referred?—I think so.

534. Is there any other suggestion which you wish to offer to the Committee?—I am not aware of any at present.

Mr. Robert Butt, called in; and further Examined.

535. DO you belong to the establishment of Messrs. Howell & James, in Regent-street?—I do.

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536. What portion of that establishment do you particularly superintend?—The bronze and porcelain department.

537. How long have you been in that situation?—About two years.

538. Were you well acquainted with the subject which comes under your consideration there, previously to your being a member of that establishment?—Yes; I have been accustomed from boyhood to deal in such things.

539. In London?—Yes, in the houses of other importers of such goods.

540. Was your experience confined to London, or did it extend to other parts of the country?—It was confined to London.

541. You have not been much to Worcester and other places?—I have not.

542. Has your attention been called, from observation, to the comparative merits of the English and French manufacturers, as regards the design in bronzes and porcelain?—It has.

543. What has been the result of your observations upon that subject?—I consider that, with a few exceptions, in metallic manufactures the French are vastly superior to us in their designs.

544. What are the exceptions to which you allude?—I allude more particularly to manufactures in silver, to gold, jewellery and castings in iron, in which I think we excel them in design.

545. With regard to porcelain, which of the two are superior in design, and in what branches of the porcelain manufacture?—In some branches of the porcelain manufacture the French are superior to us in design, in others they are inferior. In that description of porcelain which is of the same nature as the old Dresden china, ornamented with raised flowers, we are vastly superior to them, and a considerable quantity of such porcelain is, I believe, annually exported to Paris, and is sold there, and considered by the French superior to their own.

546. That is the porcelain in which the designs are in relief?—Exactly; but with that exception, their designs in porcelain are superior to ours.

547. Do you speak merely of the designs of the French in fancy articles of porcelain being superior to ours?—Yes, in ornamental porcelain.

548. You do not speak of those articles in porcelain manufacture which enter into the consumption of the great mass of the population?—I do not.

549. Your observation is confined to articles of luxury and ornaments?—It is.

550. Is it entirely confined to them?—Yes; I have little or no knowledge of the other branches of the porcelain manufacture.

551. In your opinion, the French are superior to us in their designs in bronzes

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and some other metallic manufactures?—Yes. In the term “bronze,” we include not only that which is strictly bronze, but all articles cast in similar metal, whether gilt, or-molu, or otherwise, such as human figures, figures of animals, and the ornaments of clocks, candelabra, and so on.

552. You have stated, that with respect to articles of silver, gold and iron, the English are superior in their designs to the French; how do you account for the superiority of the English in the one case, and the superiority of the French in the other?—Because the superior costliness of the articles to which I allude, in England, as compared with those of France, enables English manufacturers to give high prices to artists to model or design their patterns, particularly in silver.

553. In fact, the costliness of the article calls into the market a supply of a superior degree of artists?—It does.

554. But with respect to articles of an inferior value, the French are superior to us in their designs, from the greater cheapness of art in that country?—Yes.

555. Then is not the possession of cheap art in England, a great desideratum in the manufacture of those articles of a less costly description?—Certainly.

556. In your opinion, in the less costly articles for which art cannot be so highly paid, there is not a sufficient supply of art at a cheap rate for the purposes of the manufacturer?—There is not.

557. For instance; a silversmith who pays highly for a design, and produces a very costly article, could afford to go to a Flaxman or a Stothard, as artists who could furnish a design; but the manufacturer of articles which come within the range of the less opulent classes of consumers could not afford to employ them?—That is precisely my view of the case.

558. They cannot, from the lower price of the articles, afford to pay so highly for art?—Certainly not.

559. Are not articles in bronze of sufficient importance to require the employment of able designers?—They are.

560. How comes it then that you have stated, that in these articles a superiority exists on the part of the French?—Because, although they are articles of sufficient importance to demand the assistance of art in this country, yet they are not of sufficient importance to demand the assistance of art to be paid for at the same rate as it is for manufactures in silver and such costly materials. I mean particularly to allude to the richer description of silver articles manufactured in England. But similar designs for bronze may be obtained at a much lower rate in France.

561. You allude to articles of luxury and ornaments, articles required by the few, and not for the consumption of the many?—I do.

562. But if iron manufactures will pay for the employment of able designers, how comes it that manufactures in bronze will not?—Because castings in iron, such as I allude to, that is for the architectural embellishment, have a very extensive sale in this country, and we have no foreign competitors in that branch of manufacture, but for bronzes there is not an extensive sale, and we have the competition of the French to contend with.

563. You have stated that the French are superior in the art of design, in certain articles; is there any difference in the manner of moulding between the two countries, and do you think the French mould bronzes better than we do?—I can only speak of the superiority of their designs.

564. In the operative process of moulding, in fusing the metal and preparing the mould to receive it, are they superior to us?—I am not aware that they are; I have no actual knowledge on the subject, but I believe it is not considered that they are.

565. To what cause do you attribute the general excellence of the French in the design of manufactures of certain articles?—To the facilities afforded to persons of all classes in France for acquiring a knowledge of the art of design, and the corresponding difficulty to any but persons of comparative independence of obtaining similar instruction in England.

566. Have you been in France yourself?—I have.

567. Have you had an opportunity of observing what advantage results to the French workman, from that superior knowledge of design which you have stated he possesses?—The advantage which arises to the French workman from that knowledge of the art of design which the public institutions of France enable him to obtain, consists in the circumstance that he is thereby enabled frequently to make his own designs and models, and if not sufficiently instructed to do that, he

he is at all events enabled to finish works executed from the models of others with superior accuracy, so as to give them their proper articulation and feeling, particularly in human figures and figures of animals. I may say, in continuation, that this is rarely the case with English workmen; and the advantages which the former consequently possesses are conspicuous in the beautiful figures which decorate the clocks, candelabra, vases, &c. which are imported from the continent, the grace and expression of which (however well modelled by the artist) would be entirely spoiled by an injudicious finishing of the muscles, draperies and extremities by an ignorant workman.

568. Then your answer tends to show that, even in copying, the French are superior, because the manufacturing population are better educated in art?—Undoubtedly.

569. And therefore, though the workman might not design himself, he has a more correct idea of the object he has to imitate?—Yes.

570. And he has a more correct idea because he is more of an artist?—Certainly.

571. Have you visited any of those institutions to which you have alluded?—I have not; what I have stated with respect to them is not from personal observation, but I speak of them as of a matter of notoriety.

572. But you spoke of the effect as a thing which you yourself had observed?—Yes, and as resulting from what I have always understood to be the nature of those institutions.

573. And you speak positively as to the effect produced in the designs of certain articles of French manufacture?—I do.

574. In your opinion, in that particular manufacture of bronze, the French much excel the English, and for the reasons you have stated?—Yes; and also because, independently of the workmen being instructed, the manufacturer is enabled to get models of great beauty executed at a reasonable rate, which is one of the causes of the great abundance of beautiful designs in France.

575. Do you not consider that there exists on the part of the public in France an appreciation of lightness and finish in certain articles which the public in this country do not yet understand?—I am inclined to think that the opportunities which the French have of studying the arts must give a certain tone and feeling for them throughout the country; but I do not know that any superiority in that respect exists among the middle class of France, as compared with the same class in England. With respect to the upper classes, I do not think the arts can be appreciated in any country more fully than they are in England.

576. Is there a species of silver work, which is produced in Spain and Oriental countries, called “filagree-work”?—Yes.

577. Is that produced in this country, or is it an object of very considerable sale?—There are very good works in silver filagree executed in this country; as good as Spanish or American, but inferior to the Indian.

578. Does the difference of price induce any importation of silver filagree work?—There is no considerable importation of silver filagree work for sale.

579. Have you been in other countries besides France, and had an opportunity of observing the different education of the people in the arts?—I have been in several of the kingdoms of Germany.

580. Have you had an opportunity there of turning your attention to that subject?—Not as regards the instruction of artists, but as regards the manufactures.

581. What is the result of your observations, as to Germany for instance?—They are inferior to the French in design, as inferior as we are, or more so, with the exception of the iron works at Berlin.

582. What remedial measures do you think are necessary for putting the English manufacturer on an equal footing with the French, with respect to design and a knowledge of art?—The establishment of schools of design, on a popular plan, which shall be entirely separate and distinct in constitution and management, from any of the academies of painting and sculpture now existing in England; and in which it should be distinctly understood, that the system of instruction to be pursued would not be intended to qualify the pupils for the professions of painting or sculpture, but merely to teach them the arts of designing and modelling with purity and taste, to be afterwards applied to any manufactures which they may themselves practise, or for the direction of the works of others.

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583. In what way would such schools operate to improve the manufacturing artists?—In one mode, by enabling young men to acquire a sufficient knowledge of the art of design, to qualify them for the double capacity of clerks and draftsmen or medellers in the counting-houses of manufacturers, who would thereby be enabled frequently to vary and improve the designs of their manufactures without much cost; the great expense of models and drawings by artists being one of the causes of the paucity of design in their patterns at present. I would observe here, that a parallel system obtains in the offices of architects and engineers, where young men are constantly employed in the capacity of clerks and draftsmen. Having gone through a certain probationary study, they are admitted as articulated clerks until they acquire a thorough knowledge of their art, and after a certain time receive payment for their services. It would also enable apprentices, in certain trades, to acquire a knowledge of design, by agreement in their indentures to attend so many times per week at these schools, so that the study of the manipulation of their trades and the art of design might go hand-in-hand, and bring both to perfection. I believe that this system is practised in France.

584. Have you been in the habit of visiting or attending the lectures of the schools of design or academies in this country?—I have not.

585. Then you cannot speak of their deficiencies so correctly as if you had attended the schools?—No; but I do not attribute any inefficiency to them, as far as regards the purpose for which they were instituted, that is, the cultivation of painting and sculpture in the higher walks of art; but I conceive that a deficiency exists in the want of public schools on a popular plan, for the purposes that I have stated, which at the same time might form elementary seminaries to qualify young artists for the academies already existing. The process by which a knowledge of the arts of painting and sculpture is now acquired is this: a young man receives tuition from a private master; he draws from the antique at the British Museum for a certain time, and when he shows that he has sufficient talent to qualify him for a student of the Royal Academy he is admitted; but the expense of acquiring that preliminary knowledge is considerable, and the young artist must also be maintained by his relatives during the time that he is acquiring it.

586. Do you think that much good would result to the manufacturing artists from the formation in different towns of museums and galleries of art to which they could freely resort at all times?—It would of course be indispensably necessary that every school should have connected with it a museum to assist the studies of the pupils.

587. Or, at all events, that there should be such a museum in the town in which the school is established?—Yes.

588. Do you think that open exhibitions of the finest works of all sorts in stone, paintings, bronze, and so on, would have a good effect in manufacturing artists, as giving specimens of the highest works of art?—Undoubtedly.

589. Then you think the formation of such institutions also very desirable with the same view?—Very desirable indeed; every school ought to have its museum, the expense of the formation of which would not be great, for casts from the antique statues, busts, vases, candelabra, gems, coins and so on, would answer the purpose very well. Such a museum ought to be open to the public, under certain limitations, to prevent their interfering with the studies of the scholars. There can be no doubt that it would be of the greatest benefit to the manufactures of this country by improving the taste of minor artists and workmen.

590. Have you ever turned your attention to the propriety of increasing the security of the copyright in models and designs of manufactures, so as to secure the privilege to the inventor for a certain period?—I have.

591. What do you feel to be defective in the present state of the law upon that subject?—The Acts of Parliament existing, as far as I know, on the subject of copyright in models, or casts from models, afford protection to a certain extent; but the objection is, that they do not go far enough.

592. Will you state, as a person conversant with the arts as applied to manufactures, in what respect you feel that the present law is defective?—In this respect, the protection afforded by the law to models or casts in bronze and other metals extends only to such designs as represent human figures, or figures of animals, or part or parts of such figures.

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593. Will you state in what instances you principally find a want of protection?—I may state, for example, that however beautiful the design may be, if it be merely a model of Arabesque scrolls or foliage of any description introduced into any work, such as clocks, candelabra, &c., there is no protection for it; it may be pirated with impunity.

594. What protection does the artist enjoy in the case of designs which include human figures, or the figures of animals?—He can recover, by an action at law, damages for any infringement of his copyright in that model.

595. How long does his copyright last?—In the first place, for a term of 14 years, and for a further term of 14 years in case he be still living at the expiration of the first term, and has not sold his copyright. That is the law at present under the Acts of the 38 George III. chapter 71, and the 54 George III. chapter 56. By the last Act, the protection given by the 38 George III. to models of human figures, or of animals, was extended to human figures clothed in drapery or otherwise, and combinations of the human figure with parts of the figures of animals, and also to any subject being matter of invention in sculpture. It is very difficult to ascertain the true construction to be put upon the words "being matter of invention in sculpture;" but my opinion is, that they would not extend to guarantee the copyright of any model of scroll work, &c. cast in metal, as in the instance of the iron gates of the royal entrance to Buckingham Palace, at Hyde Park Corner, which are remarkably beautiful. Now I apprehend that if casts or impressions were to be clandestinely taken from those gates, and another pair similar in all respects, but with the omission of the royal arms, were to be thereby made and sold, and the proprietors of the model were to bring an action for the piracy, it would be contended that there was no copyright in the design, as it would not consist of models of any part of the human figure or the figure of animals. Moreover, as it could be easily proved that the models of those gates were originally made in wax, clay or some plastic material, and then cast by the founder in iron, it would be held that there was no sculpture in the matter, and that therefore they could not come within the meaning of the words "matter of invention in sculpture."

596. In fact they are not protected under either of the predicaments mentioned in the Act, either as designs of the human figure or figures of animals, or as matter of invention or sculpture?—Certainly not; and therefore they might be imitated, provided the King's arms, which of course contains representations of animals, were omitted.

597. Then the only protection afforded to the inventor of the design of those gates is the introduction of the animals in the King's arms?—Yes, as far as regards the animals; but I conceive that even that does not protect the rest of the design; for if the royal arms were omitted, the protection would not extend to the gates, for no one could then say that the copies contained any figures of animals.

598. Does the imperfection of which you speak apply to the artist who invents the pattern in which the mould is made?—The imperfection applies to the proprietor of the model, whether he be the artist, or whether he has purchased it from the artist. By the copyright of a model is of course understood the exclusive privilege of making copies or casts from that model, which a manufacturer may purchase from the artist.

599. Do you consider that the inventor of models which come within the Acts of Parliament as representing human figures or figures of animals, is sufficiently protected by the present law?—I think he is.

600. Do you think that would be the opinion of such a designer himself?—I do.

601. Have you reason to believe, from your conversation with such inventors of designs, that they consider themselves sufficiently protected?—I have, but the objection is, that they can claim no protection for other designs.

602. Then would your suggestion for the amendment of the law in that respect, be to extend the same privilege to the inventors of designs in metal not including the human figure or figures of animals, as is now extended to designs which do include them?—Yes, that the protection should be extended to all original models, whether representing any object in nature, or being mere fanciful designs.

603. Is an artist in France who makes fanciful Arabesque designs, as you

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have mentioned, more effectually protected than the artist in England?—I believe he is.

604. You have stated that in England the copyright is protected for 14 years, and at the end of that time for a second term of 14 years to the artist, if he be still living, and has not sold his copyright; do you not consider that too long a period with a view to afford the inventor a fair protection, and at the same time with a view to the interests of the public?—I think not, because articles of the nature of which I have been speaking do not sell rapidly; at first the manufacturer will sell but few, and it is only when they become known that he is repaid for his outlay.

605. Then, in fact, you consider that that protection is not too great, and that it should be extended to all models which do or do not contain human figures or figures of animals?—Yes, I do.

606. Have you turned your attention, not only to the term of the duration of such copyrights, but to the best plan of recording new designs and models in England; for instance, by registration, by stamps, or by such other means as have often been suggested by different persons interested in the question?—I have. I would suggest that offices of registration or depositories of original designs should be established in the principal towns of the kingdom, where artists or proprietors of new models should deposit a correct drawing or copy of that model, accompanied with a declaration or affidavit of the artist or proprietor, that it is really a new model, and is his property. With respect to the stamps or marks on castings taken from those models, the plan now adopted under the Act of Parliament is to stamp the name of the proprietor and the date in every such casting previously to publication for sale; but this mode is extremely inconvenient, and it would be a great disfigurement for small castings of figures, or otherwise, to have so large a stamp as would be required on them. It would, I think, answer the purpose better, if to every drawing deposited, a number were attached at the office; and that the manufacturer should be required to stamp his article with that number, and a letter which should stand for the name of the town in which it was registered, as A. might be London; B. Manchester; C. Birmingham, and so on.

607. A kind of index, in fact?—Exactly; and by using the letters of the alphabet in the Roman, Italian and English characters, and those doubled by taking the capital and small letters, we should have 124 towns, many more than would be required for registration in the kingdom. In order to facilitate the understanding of these marks, it would be essential to the public that a key to the letters, that is, a list of towns and their distinguishing characters, should be exhibited in some public part of every office of registration. By that arrangement it would be easy to ascertain whether the models were really registered or not, which would be necessary to prevent persons from stamping their works without taking the trouble to register them, and from passing off copies of old models as new and original ones.

608. Do you know whether such a mode of registration exists with respect to any original designs upon the continent?—I have understood that such a mode of registration exists in France, by depositing drawings of models; but I believe the other part of the plan I have stated is new.

609. The numbering and the alphabetical key to the register is your own idea?—It is; the intention of that is merely to do away with the disfigurement of small castings by so large a stamp as would be required for a name and date.

610. Do you not think there would be a great difficulty in protecting the copyright of models in cases not of an exact copy, but of so near an imitation that one might sell as well as the other; for instance, a figure of Apollo, by altering the posture in the slightest degree, or putting a different drapery upon it?—I think a provision ought to be made to meet that.

611. With regard to designs in jewellery, does the observation you made as to the additional costliness of articles of silver extend also to jewellery?—It does.

612. Then in England our designs in jewellery are as good at least as the French designs?—They are superior.

613. Is that in consequence of the better price paid to the artist by the manufacturer?—I am not prepared to say that generally, for the manufacturer is frequently his own designer.

614. Then

614. Then to what do you attribute the superiority of the English in designs of jewellery?—To the superior encouragement afforded in England to the manufacture of expensive articles in gold jewellery.

615. Does it apply as much to the design as to the execution of the articles?—It applies equally to both.

616. Then both the design and execution are superior in England?—Yes, in articles of gold jewellery, but in imitative jewellery they excel us, for there is greater encouragement in France for the inferior classes of ornaments than there is for the real.

617. In the inferior classes of French jewellery, are the designs better than in the inferior classes of English jewellery?—They are.

618. Therefore in this instance, as in the case of silver before mentioned, the arts extend lower down in society in France, and meet a lower class of consumers than they do in England?—Yes; the propriety of the distinction that I draw between the qualities of the real and imitative jewellery of the two countries may be inferred from the circumstance, that immense quantities of gilt jewellery are annually imported from France, and but little or none in gold.

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Lundæ, 10^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. Charles Harriott Smith, called in; and Examined.

619. WHAT is your profession?—Sculptor of architectural ornaments.

620. Have you been long conversant with that branch of art?—I have been in it all my lifetime, and my father was in the same line.

621. When you say sculptor of ornamental architecture, you mean the interior decoration of houses?—More particularly the exterior in stone, and the interior in marble.

622. Describe it as accurately as you can?—Particularly such work as that about the exterior of the new National Gallery, on which I am now occupied; it is that particular department which I principally profess.

623. Do you mean the outside columns?—The capitals and other ornaments.

624. Architectural sculpture?—Yes.

625. Then in regard to the interior of houses, what do you do?—In a similar way; only that is generally in marble.

626. Cornices of rooms?—No, my business is more decidedly in stone and marble; small monuments for churches, ornamented chimney-pieces, &c.

627. Do you find difficulty in procuring useful assistants in your part of the profession?—No.

628. Statuary forms part of your business in churches?—Not figures or imagery, but monuments and ornaments connected with them.

629. Do you find any difficulty in procuring useful assistants?—No great difficulty (of course there is a choice), provided I can afford to give them a fair remuneration.

630. What are the ordinary wages of a clever person necessary for your assistance?—According to their abilities, about 2*l.* or 3*l.* per week.

631. You design yourself?—Yes, but I work a great deal under the direction of architects from their designs.

632. Are there any schools or studios where students can obtain instruction, or practise ornamental drawing?—No national schools; a few private academies.

633. The work of the operative is purely mechanical?—To a great extent.

634. But would it be desirable that they should be instructed?—Certainly.

635. It depends very much on dexterity of hand?—A great deal decidedly does.

636. How far do you think instruction is necessary to such artisans?—I have always found those who can draw, if ever so little, are more useful and have the preference.

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preference. I was going to mention a case in point that recently occurred to me; I sent my foreman into Yorkshire with work; on his arrival he found difficulties arose which he had not, nor had I anticipated, and by letter to me, illustrated by his sketches, he explained all that I could wish for. No one but a man conversant with drawings could have done that; similar circumstances are likely to occur to any man in business.

637. And such men obtain in consequence higher wages?—Yes.

638. You think it very desirable they should obtain the means of instruction?—I think so.

639. What schools or studios are there for mechanics to obtain that instruction and practice in ornamental drawing?—There are a number of private seminaries for drawing and modelling ornaments, and such as is established at the Mechanics' Institute.

640. Are those schools tolerably furnished with the means of instruction for that particular object?—No, very insufficiently.

641. How is the Mechanics' Institute furnished?—I am not so well acquainted with it as to say if it is sufficiently.

642. Do you think it desirable, to give it a more national character, that there should be instruction in those branches of the arts?—Certainly.

643. Do you concur in the opinion of the other witnesses that public exhibitions would be very important auxiliaries?—I have always considered them the best plan that could readily be put in practice for diffusing taste; I have found often among workmen a desire of going to those exhibitions.

644. Among the workmen you employ do you trace any improvement?—Yes.

645. To what do you attribute that?—To good practice and emulation among themselves.

646. Do you include in that the opportunity of seeing works of art?—Yes, the opportunity of seeing works of art, and the opportunity of practising upon works that are likely to improve them.

647. Does the public demand for architectural ornaments increase?—I think it does, especially in my department.

648. Do you think you observe an improved taste in the public, as well as an improved capability on the part of the operative?—Yes, I think so.

649. In what branch of architectural ornaments are we most deficient in exactness?—We are most deficient in the true spirit of the Gothic or old English style of carving; but what is strictly called architectural ornaments are more particularly a mechanical process, such as Corinthian and other capitals, friezes of regular proportional parts, &c.; but where trophies, draperies and those sort of things occur, they become more decidedly connected with the fine arts.

650. Are the workmen less skilful in that branch than the mere execution of the mechanical part, such as the capitals of Corinthian columns?—Certainly, it approaches nearer to a work of fine art, and hence becomes more difficult to execute.

651. You find the want, in those instances you have mentioned, the effect of want of instruction?—Yes, certainly.

652. Do wages increase pretty much in the proportion in which the operative is removed from mechanical labour towards the production of art?—Decidedly, those branches that are purely mechanical and depend much on accuracy of measurement, such as the execution of Corinthian capitals, are done by ingenious common workmen, if I may so term them; when they are employed on work nearly approaching to fine art, which requires more study and mental comprehension, of course the men have better practice, and if they succeed they demand higher wages, and are entitled to it.

653. Are the habits of the workmen in your branch of the art improved of late years, do you think?—Materially, decidedly.

654-5. To what do you attribute that?—I think much may be attributed to the change that has taken place of late years, by dividing those workmen who are fond of malt and spirituous liquors, from those who attend the coffee-houses and coffee-shops; the establishment of those shops seems to have separated the two classes, which has, in my establishment, the effect, that the men who attend the coffee-shops seem to consider themselves belonging to a more respected class of society, and will not associate with those who go to public-houses.

656. Have

656. Have you observed among workmen further removed from the mechanical departments, a greater disposition to read than those engaged in inferior work?—Decidedly.

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657. Do you think the cheap penny publications have had any effect on their habits, and have been in any way instrumental in improving their minds?—I do think so; most of my men take them in.

658. Do not you think, that simply in consequence of the improved habits of artisans in your branch of art, it is desirable to give them further means of improvement, since their tendency is to a greater degree of refinement, and that they deserve encouragement by instruction, and opening public places of resort, where they will be made familiar with works of art?—Decidedly; I have heard them express a wish to that effect.

659. Both for instruction and the opportunity of inspection of works of art in the National Museum?—Yes.

660. Do you think if they were freely opened they would frequent them?—I think they would, and it would have a beneficial effect.

661. You think more would frequent them?—Yes.

662. Have you heard stated by your own workmen any impediments in the way of seeing works of art?—I have frequently heard them complain of that; and that the museums and exhibitions are not opened after their working hours, and that they have no opportunity of going to them, without not only having to pay for admission, but to lose their time, and of course it thus costs them much more than it does persons in easier circumstances.

663. Then do not you think it is of very great importance that those collections of works of art, whose influence upon the labouring population you think would be so beneficial, should be accessible to them at times when they could be visited without any great pecuniary sacrifice on their part?—I think it would be desirable; I have always considered that the best means of serving the industrious classes is to increase their means of serving themselves.

664. Have you ever had occasion or opportunity of considering the state of the French nation as to ornamental designs?—I have visited most of the museums in France.

665. Do you think the French superior or inferior?—I do not think them superior in designing. The French are more aware of the importance of employing artists to design for their manufactures than the English are.

666. You do not consider them superior?—No.

667. May not that be attributed to the greater opulence of England, that there is a greater demand in England for architectural ornament?—No; I think that is not the case. What I have observed as to the comparative merits of the same description of works in the two countries, is this; I think ornaments are as well designed in England as in any country, but the French workmen, collectively, are better educated in art than the English workmen; consequently the French artist has a greater facility of getting his designs well executed than the English artist. The French people, as a body, seem not to be so satisfied with inferior performances as the English are.

668. You think there is more taste disseminated in that nation?—Yes.

669. Do you attribute this dissatisfaction with inferior art to any cause, to the education of the manufacturing people?—I think it is owing to the manufacturers themselves not being so well informed in those matters in this country as in France.

670. Do you think the proprietors or conductors of manufactories in general sufficiently educated in the arts?—Whatever deficiency of taste is displayed in our manufactures, arises not so much from want of taste in artists to design and in our workmen to execute, as it does from want of study and education in the arts among proprietors and conductors of establishments wherein classical design and execution forms an important feature. I am also of opinion, that the public, as a body, are not yet sufficiently educated in the arts to discriminate between pure classical elegance and meretricious finery. I am alluding to the public as a body in this country; and the dealers' study is not so much to improve the taste of the public, as to discover what goods will sell most readily, and produce them the largest profit.

671. But the taste of the public must infallibly operate upon the seller?—Yes, decidedly.

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672. A taste more refined would of course create a production more elevated?
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673. Therefore you think it not only essential to educate the manufacturing artist, but to a certain extent to educate the public?—Yes; I think the one will come with the other.

674. You would probably consider open exhibitions would be an excellent means of educating the public too?—Yes.

675. Do not you think the style of ecclesiastical architecture and the constant presence of beautifully ornamented churches have had a great effect in forming taste in the Catholic countries?—It would appear of Europe so, decidedly.

676. Can you mention any particular instance of our manufacturers giving employment to artists?—Coade & Sealey, the artificial stone manufacturers, formerly employed some of our most eminent sculptors, among others, the elder Bacon and Rossi; Rundle & Bridge, the silversmiths, used to employ Flaxman, Stothard, Theed and Baily, all of whom were eminent in the arts, to design and model for them. Wedgwood used to employ artists of eminence also. At the time they employed these artists they were doing an amazing portion of business. From what cause I do not say, but most of those establishments have changed their system of employing artists of eminence, and they have since employed inferior artists, of course at much less expense. Whether that is the cause or not, I cannot undertake to say, but their business has certainly fallen off very much; they have now comparatively little or no business of any kind wherein the highest class of artists had been engaged, and the plan appeared to produce the most beneficial results to the proprietors.

677. Are works of art sufficiently protected by copyright, or would you suggest any improvement in the law on that subject, or the application of the law?—They are not sufficiently protected, especially those departments of art which are more immediately connected with our manufactures; I mean that which I profess. There is constant piracy going on, and in my own practice I may allude to it more particularly. It is impossible to protect myself sufficiently from it. Any original drawings or models, whenever I am out of the way, are liable, by workmen or others, to be pirated, and I have no remedy beyond that of discharging an otherwise valuable workman.

678. Are you protected by any law at present?—Not that I am aware of.

679. You do not of course come under that law referred to at the last examination?—It never has been tried in court; I doubt if it might not come under that head, if it were tried; the copyright of the sculptor; the 38th and 54th of George III. is understood in general not to include ornamental works of architecture.

680. Does the term "invention in sculpture" occur in the Act?—It does; and if a case were to be tried, it would be very likely to take in all classes of sculpture; but the chance of recovering is too doubtful and expensive.

681. It never has been tried?—I believe not.

682. You have not turned your mind sufficiently to the registration of inventions?—No, I think some plan of that sort is wanted, but I have not turned my mind to it.

*George Foggo, Esq., Historical Painter, called in; and Examined.**George Foggo, Esq.*

683. HAVE you turned your attention to the application of art to bronze and silver?—I have been repeatedly employed to design for them.

684. What is the state of that manufacture now in England?—Exceedingly depressed.

685. Can you tell us why?—Principally, I should suppose, in consequence of the want of copyright, on which account the French have very greatly surpassed us.

686. What advantage have the French in the protection of copyright?—In England at the present moment the uncertainty of recovering in cases of a piracy, and the great expense attending a lawsuit, make it almost impossible for any but men of great capital to undertake such works at all. When they are undertaken, as the sale is exceedingly limited, those articles are almost universally converted into silver. In France, in consequence of the cheaper law and the greater facility of recovery, a much greater proportion of works of that nature are

are cast in bronze. So doubtful is the recovery and so great the expense attending it, that where otherwise 50 guineas would be expended on a design, not more than 5*l.* would how be ventured by the silversmith. As, for instance, in one case where the amount to be expended on a piece of plate was 800*l.*, I received 8 guineas for the design. In other cases, where the finished work would amount to 200 or 300 guineas, the utmost the silversmith could spend upon the design has been less than 5*l.* If the copyright could enable the undertaker of such works to spread them to the amount of 20 or 30, he could then afford ten times more on the design, employing none but the best artists, and rewarding them liberally.

687. The reason he does not extend the design to the number of 20 or 30 is because the design is pirated?—Exactly so.

688. What superior protection has the French artist?—I ascribe it to two points, the better definition of the law, and the cheapness of that law.

689. What is the duration of its protection in point of time in France?—I do not know.

690. You know the fact that he is better protected?—Yes.

691. Have you any further information to give the Committee as to the law of copyright in France, and how it is made available to the protection of works of art?—I still think that the main advantage of the copyright in France depends on the circumstance of the cheap law. I was lately in court in a case where the sale of spurious works was most clearly proved. The expenses, I was informed, amounted to 100*l.* and the award for the sale of five different and distinct prints was 15*l.* From what I recollect of such cases in Paris, I should say that the expense would have been under 15*l.*, and the award might have been 100*l.* It is therefore in France worth while (particularly when we consider the certainty of recovery) for a man of talent to claim his protection. It would not be so in London; bronze and silver are the same kind of manufacture, I should say: in most instances bronze is first cast for the sake of the silver plate; that was the case with the celebrated Achilles' Shield, by Flaxman. The original shield in bronze, most elaborately and beautifully finished, could not have been sold for much less, if any thing less, than the silver-gilt. But the taste is so much in favour of the more costly metal, that no one would give 3,000 guineas for the bronze, when they could get the silver-gilt for 4,000 guineas, although the value of the silver be not above 250*l.*

692. Was not the article more valuable in one than the other?—I should say decidedly the bronze was most valuable, and I apprehend the taste of the public in that respect is deficient, inasmuch as gold and silver, having what I should term a positive colour, are less applicable to the works of art than bronze, and still more particularly marble.

693. But there is this distinction between silver and bronze, that bronze is more a work of casting?—In fine works it is afterwards wrought up with great nicety by the chiseller; in the above case Mr. Pitts, a very celebrated artist, was employed for that purpose.

694*a.* Have you turned your attention to the mode of protecting inventions and designs in bronze?—I have.

694*b.* Would you briefly mention such results of your observation and experience as you think worth describing?—I think, if it were worth the while of a man of talent to claim his protection, it would be best carried out, according to our habits, by special juries. Under the present system this is much too expensive.

695. Would you not propose that the jury to whom it was referred should determine, first, whether the person should have protection, and afterwards determine the length of the protection?—I was only supposing a special jury in the case of a trial.

696*a.* What did you mean by a special jury; did you mean a jury of artists?—I would rather say a board of persons conversant with art, but subject like our juries to a challenge.

696*b.* Something like a *cour de prud'hommes*, or a board of competent arbitration?—I think so, but doubt whether it would be right for them all to be artists. I also think that the period of the duration of copyright should be in proportion to the talent displayed and the importance of the object. Some cases might not deserve three months' protection, others would require 50 years. Some things deserve also to be better protected than others, in consequence of the great facility of copying them. All works that can be cast in plaster particu-

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larly require protection; for that which has cost the labour of months or years and vast expense, may be re-produced by the plagiarist in a few hours. Such circumstances prevent the application of first-rate talent to any such productions. 697. You make the measure of protection depend on the talent of the artist?—In a great measure.

698. Should you not also consider that it would be for the interest of the public, for instance in a very beautiful work, that such a board or special jury as you have mentioned should have the power of proposing, on the part of the public, to the artist, that his design should be bought up?—I should have no objection to that, but I have a very strong objection to the consideration of the interest of the public being paramount. The circumstance of the Americans giving to their citizens an exclusive privilege of copyright, takes away all energy and exertion from those citizens. It has become scarcely worth while for an American to produce a work of talent, when the bookseller can get them from abroad for the price of a single copy.

699. Can you assign any other reason for the French superiority in designs in bronzes; do you think they are superior in the designs in silver?—I am of opinion the French are superior to us in the accuracy of execution of their work, but not equal in fancy and imagination; I have myself been employed to design for a work that has been sent over to France to be executed, and the execution was exceedingly correct.

700. You think the French understand the rules of drawing better than we do; their taste and their knowledge are more correct?—I should speak rather in favour of their execution and knowledge than their taste; for works in metal we still prefer that of the early period of Louis XIV. as more free and effective.

701. Was their some regard to cost when those things were sent to be executed?—I believe it was matter of consideration, but I must say that the execution was exceedingly correct.

702. Superior to what it would be in England?—By the same class of operatives: you might get three persons in this country to do better; but on the average you would find 10 in Paris to one in London.

703. To what do you attribute the superiority of the French in correctness of drawing?—To the various schools of design established in every principal town, but more particularly in Paris.

704. As to the schools in Paris, they are much superior to others?—The schools in Paris are so various, that I do not think that any but a resident in Paris can fully understand the difference; they consist of the Royal Academy and the government school of drawing; of private schools under an eminent artist, and of subscription academies, with no other than mutual instruction. Having resided 17 years in that capital, and studied in one of their best schools and at the Royal Academy for eight or nine years, I am decidedly of opinion that private schools, under the most eminent masters, are greatly superior to any public establishments. The private schools are the original system of the instruction in France, as they were in Italy during its greatness.

705. Are you speaking of the schools of the higher branches of art, or merely for the instruction of artisans?—These schools are generally intended for the higher branches of art; but persons who do not evince talent of a high order, naturally fall into the employment of manufacturers.

706. But are there not schools especially for the instruction of manufacturers, of artisans intended to be employed by the manufacturers of France?—There is one.

707. Is there only one in all France?—One for Paris; each department has something like a school of that kind; I am afraid it will be found they produce very little of that which may really be called talent.

708. Then in fact the French have no superior system of instruction to ourselves?—There is a national course of instruction very superior to the usual means in England; I mean those private schools.

709. This is national instruction and private schools?—It bears the most national character of any.

710. Explain it?—Every man of talent, as an artist in France, is supposed to owe much of his reputation to the pupils he produces; his object is to produce men of superior abilities, but the school gets popular and the system is so well understood, that the number of students becomes very great, and from their superiority

riority they are, when interest does not interfere, appointed teachers in the government schools, and gives a general tone to the talent of the country as far as circumstances admit.

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711. Then the government schools, you say, are of no use?—They are very inferior to the others in utility.

712. How can those be called national schools if they are only private establishments?—They are not government schools, but they have the spirit of the country in them much more than the government schools, for the government schools are founded on one system, and, with one or two exceptions, all follow the same course; they do not fall into the wants of the times and the people so much as the private establishments.

713. How do you make out that those private establishments are national schools; if they are private establishments, they can hardly be called national schools?—I hope I have not made use of the term so as to bring it under the common English expression of national schools; I do not mean that they are in name national schools, but they are the schools that give a national character to the French artists; which character is materially checked by the control of government administration.

714. Then there is no use in national schools in France?—In France government interference in positive instruction is injurious.

715. Where is the encouragement given to art in France?—It is principally from the liberality of exhibitions, and most particularly of the libraries and the museums. The opportunities of study in the libraries and museums are far superior to any thing in this country. I may mention in proof thereof that the works of Flaxman, of Mr. Hope, and the publications on Etruscan vases of Sir William Hamilton were shut up in private collections in England, and produced little effect on the public taste; but being placed in the libraries in Paris and other towns, where not only artists but the public had free access, the knowledge and taste of Flaxman and Hope became there generally appreciated, instead of being, as in England, confined to a few. A fine example of their museums was that of the French monuments, where, in appropriate halls, samples of French statuary of seven successive centuries, afforded an excellent opportunity of studying the taste and the history of the nation. That of mechanical machines is also of great utility.

716. Then would you advise that there should be no instruction given to the manufacturing artist to that person who is to furnish designs for manufacturers, whether in tissues or metals, further than opening exhibitions in our towns generally?—Museums, I apprehend, must be the permanent and all-important sources of taste. Public lectures on the great principles of design and taste may be advantageously added thereto; and from the necessity of the case, another country being so greatly in advance of us in those branches, schools for the instruction of mere outline, and still more of the rules of perspective, would produce very great and beneficial effects.

717. Then you do think so much may be taught in schools, as regards what may be termed the positive and true in art, perspective, anatomy and those things, which, not concerning taste and imagination, are founded on unchangeable principles?—I certainly do think that much advantage would be derived from instruction in the proper simple rules, without shackling the taste; but it appears to me that good taste is so essential to the interests of the community, that museums should be provided at the national expense; but practical skill, being an advantage of a more individual nature, ought rather to be paid for (moderately) by the individual.

718. Is the public taste highest in England or France?—The general taste is decidedly highest in France.

719. You have also mentioned you consider superior taste and imagination more frequent in England?—I do.

720-1. How do you account for the distinction?—I think the arrangements of Louis XIV. and Colbert have placed such fetters on imagination, that the utmost that instruction can do in France is to inculcate fixed principles and precision of execution.

722-3. Was there not a very material change under Napoleon; did he not throw open the public taste more than what you have stated?—In the fourth year of the Republic, under the Convention, schools of various kinds were instituted. Exhibitions and prizes were also decreed on a liberal scale, but they were

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ultimately counteracted by the re-establishment of the academy, similar to Louis the Fourteenth's, and the occasional injudicious interference of the Emperor. There has been no alteration in the academy of arts from 1800 till the present moment, except the exclusion of foreigners from the prizes, and a few minor bye-laws.

724. Do not you conceive that the fixed principles and correctness of execution are all that can be properly conveyed of instruction to an artist?—They are all that can wished for when competition is encouraged.

725. And without free competition art is stifled, therefore it is essential?—Yes, absolutely essential. With regard to the departmental schools, if the appointments of professors were popular they might do a deal of good; but when I have seen an old man of 62 or 63 appointed to one of these schools, not for the good of his pupils, but to save him from starving, I cannot expect much good therefrom; when I have known in the principal school for the mechanics of Paris, a man of the highest talent, M. Peyron, after 25 or 30 years' exertions in the under professorship, superseded in his claim to the higher professorship by a friend of the minister, I find a total want of that principle, which free competition and proper elections would have carried out.

726. The reason you think superior taste and imagination more in England, is on account of the restriction in France?—Yes, being under the minister of the interior, all follow one system and routine. In England, competition is created by commerce, which frequently brings a man from the humbler branches of manufacture to the highest stage of art, such as Martin, Muss, Bone, Bacon and Banks.

727. In fact the French attempt to teach that which is probably not within the strict limits of teaching, and interfere a great deal too much?—A great deal too much.

728. But still you admit the propriety of teaching the positive, the undeniable, fixed and positive rules of art, such, for instance, as perspective, anatomy, proportion and perhaps botany, and those things which connect arts with manufactures, in which the principles are undeniable?—I think it almost as necessary for a people to possess a knowledge of those points as to know how to write; I consider it a second way of reading all the beauties and merits of nature.

729. State the deficiencies both in England and France which exist?—First, the deficiency of correctness of perspective, even where correctness of outline is otherwise generally attained; perspective is often little understood in other countries, but is particularly neglected in England. Secondly, a very imperfect knowledge of the history of the arts and of commerce, their effects on each other and on the state of nations, and thence false theories.

730. What is the relative influence of the taste of Paris and London?—That the taste of Paris spreads all over France almost like lightning, while that of London is very much counteracted by the different habits and influences of our commercial towns; for this very reason, museums exactly similar might be established in France without any material injury; but museums in England would be best under the direction of a general board, but modified by the management of men capable of applying them to local purposes. If the town of Liverpool had a museum, it certainly would not, if left to the management of a local board, be similar to a museum in Birmingham or Sheffield, and it would be right that they should not be similar. A knowledge of mineralogy might be exceedingly useful in one town, and perfectly useless in another. Objects of general utility, of general taste, such as fine representations of the most beautiful pieces of sculpture; objects of taste, such as vases and ornamental designs in general, might be exceedingly useful in them all, but each would superadd what was of local interest, in proportion to its connexion with different countries, and the manufactures on which it depended.

731. Would you combine any thing like a central system with a local system, particularly adapted to the character of the place, where the different institutions were established?—I think it most important that a local administration should be under a general control, or the control of a general board, in order to prevent local interests from holding too great an influence in the elections, and contracted views in the management; for I am greatly mistaken, if, under a well-controlled representative system, the arts are not capable of disseminating knowledge in fifty ways that have never yet been attempted, and I am also strongly impressed with the notion that they should tend to a general improvement of

of the morals of the people as well as of their intellect. I have no doubt that under a proper general board with local management they would be highly capable of both. Some of our manufactures far excel others in the merit of the designs, and this is usually in proportion to the difficulty of copying them, as the injury of a deficient copyright is therein less felt. I should instance, particularly, the japan manufacture, where the designs are more exquisite than any thing produced abroad.

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732. Do you attribute the excellence of design to the difficulty of copying?—Partly to that, inasmuch as it is an impediment to the plagiarist, and consequently a protection to the original designer.

733. You give the japan manufacture as an instance of that?—In consequence of the difficulty of the manual operation itself, the thing is better protected, and I ascribe it partly to the system of encouragement and competition established in the manufactures themselves; the works in japan are, however, conspicuously defective in perspective.

734. Do you mention this as an instance of the necessity of giving greater correctness of design to our manufacturing artists?—To show that of all the branches that ought to be taught, that of perspective is one of the first, inasmuch as it is not readily to be obtained.

735. Are there persons now employed in forming designs in japan as a business?—No, not mere designs; each manufacturer has his own designers and painters.

736. Is designing now a trade by which certain individuals get their livelihood, that is, to furnish patterns to the manufacturers of designs in paint?—I believe not, at least in Birmingham; what there may be in London I am not acquainted with.

737. You consider there is a deficiency in the production of designs from the circumstance of sufficient encouragement not being given to the instruction of persons in designing?—I consider in that particular line the designs are very superior, but there are inaccuracies from want of instruction.

738. Have you ever had an opportunity of comparing the japan of this country with the French?—At some interval of time and distance I examined them repeatedly, but not lately; there are no French ones that can at all compare with ours.

739. Which have the superiority?—Ours as far as possible; the French would shun the competition, though many individuals in France are anxious to introduce our japan articles into France at present.

740. Do you consider the japan better, or is it for the sake of the design?—I consider we have the advantage in both ways; we are not equal in execution to the Asiatics, but superior in design.

741. Have you had an opportunity of knowing the mechanics' institutions?—I have.

742. Would you consider the mechanics' institutions the best medium through which to establish this mode of instruction, with a better code of laws, if their political feelings would permit?—Political and religious discussions are generally excluded by the laws of mechanics' institutes; but there is a strong aversion in the leading institutions to the Government having any thing to do with them.

743. Our friendly societies are regulated by an Act of Parliament; if some Act of Parliament regulated the mechanics' institutions, giving them correspondence with one in London, and an interchange of models and designs, would that be a very good course?—I am afraid sufficient attention has not been paid to the history of our benefit societies. I have not a doubt if those societies had existed without the late poor laws in England, they would have been so alike, so perfect in their management, and so generally in use, that you could at once apply any thing by their means.

744. These mechanics' institutions would be so far more beneficial than any school of design, that they would convey to pupils knowledge in chemistry or mechanics or design, according to their natural genius; would that be better than restricting a school to one pursuit?—They would do exceedingly well if you could manage the election of the professors; but in that case a member of an institution is more likely to be elected than one not a member; it is therefore

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local talent which gets the influence, which is not so good as a person confirmed by the approbation of a general board.

745. The professors of those institutions might be subjected to the decision of a board in London, might they not?—If the institutions would agree to that, much good might be effected.

746. The advantage mechanics' institutions would derive from the parent institution is, they would collect a variety of models, which they cannot now obtain?—Certainly.

747. Therefore in this country where you have three or four branches of trade carried on, in Manchester, and in some places almost every branch of trade, you would not confine it to a school of design only, but make it one branch of what would be a drawing class; those who have a taste of chemistry would be good preparers for the materials of printing, and so you would make it useful?—Yes. Another way might also be easily accomplished, by placing museums under the direction of men capable of communicating instruction.

Samuel Wiley, called in; and Examined.

Samuel Wiley.

748. WHAT firm do you belong to?—Jennings & Betteridge, of Birmingham.

749. Do you pursue the japanning trade?—Yes.

750. Have there been great improvements in that trade of late years?—Yes.

751. To what do you attribute it?—To the energies of Jennings and Betteridge: being men of taste, and stimulating their apprentices and teaching them the art of drawings, they have taken great pains.

752. You attribute the extension of their manufacture to that instruction?—Yes.

753. Do you think further instruction is requisite?—I do; I think it is essential to form part of the education; the art of drawing, whether they are to be japanners or any other art or trade, it is, I think, a great assistant.

754. In what particular branches of execution do you think they are deficient now?—In perspective.

755. In any other besides?—Generally in outline.

756. Do you know whether the workmen themselves, if they could obtain public instruction, would feel it a benefit to their manufacturers and themselves?—I believe they would prize it much.

757. Are the habits of such men now such as would induce you to suppose they would more highly value this instruction than many years ago?—I think they would.

758. Their habits are improved?—Yes.

759. Have you had an opportunity of seeing that, so as to say if the exhibition of the works of art would be of use?—I think it would.

760. They would attend?—Yes.

761. And take an interest in them?—Yes.

762. Have you heard them express an opinion of that kind?—Yes, frequently; our men have inserted works of art in the Birmingham Exhibition and other places.

763. Some of your artisans have contributed to exhibitions?—Yes.

764. Are there any other deficiencies which you would wish to notice in the present works of the japanners in which they want instruction?—No, I think that embraces all that is essential.

765. Can you make any other suggestion which would increase your trade and encourage artists?—By improving the public taste; the public taste is bad; I could sell them the worst things, the most unmeaning, in preference to the most splendid designs and the best executions.

766. To what do you attribute this defect in the public taste, and how would you remedy it?—I do not know by any other means than by the rising youth being taught the art of drawing and perspective.

767. Do you mean the rising youth in our manufacturing towns?—Yes.

768. Those who devote themselves to manufactures?—Yes; and public exhibitions would lead the public to view for themselves, and they would begin to form a taste in those things.

769. Is this the result of your observations in Birmingham?—I could frequently

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quently sell bad articles, bad in execution and design, for the same money as I could sell the best.

770. You think that the means you suggest would increase the public taste?—I do not know what else would; it would excite them to a spirit of inquiry.

771. Has the public taste improved?—I think it has.

772. And you think, as better things are submitted to them, the public taste will be improved?—Yes, it will gradually supersede those awkward unmeaning designs which they have generally been accommodated with.

773. Do you imitate the Chinese patterns?—No.

774. Do they imitate ours?—No, they adhere to but one style of work exclusively, and that most beautiful in point of execution, but unmeaning as it regards design and perspective; in fact, the designs are very bad.

775. Is there any information you wish to give respecting the Chinese?—The materials they use I consider one great means of their goods looking so much better than ours; the material they use. Their material after it is laid on, whether it is gold or gold powder, is never varnished, and there is a degree of brilliancy and richness that never appears after it is varnished; we are obliged to varnish ours to preserve its colours, in doing which we lose a great part of its brilliancy. Some years ago we procured gold powder from China, and could make it appear of the same appearance as that from Canton, and we found it very valuable indeed for the purpose of imitating the Indian cabinets and the various articles we have to copy or to repair; but there is a different appearance, as different as possible can be, between the Indian gold and gold powder, and that of British manufacture; and the material they use for laying on the gold is different; we are informed it is a gum extracted from trees, and when the parts are laid on they are the very same as though you cut small gold wires and laid them in, there is that prominence.

776. It is more in relief?—Yes.

777. There is no impediment in procuring gold powder?—There is no trade in it; we only get it from one person.

778. You could get it by sending to China?—It was accidentally we met with a party who had been an Indian merchant.

779. Is it so dear?—No, we found it much cheaper than ours; Mr. Jennings was about making a journey to Canton to procure some himself.

780. Is it generally used, that gold powder?—No, we cannot procure it.

781. The Chinese prohibit the exportation of it from China, do they not?—I believe so.

782. Or is the importation prohibited here?—I do not know; we have applied to various merchants for it; whether it is an article that never comes under their observation we do not know.

783. Have you had it analysed?—No.

784. Could you not try the quality of it by taking some off a piece of workmanship in their trade?—No; we have endeavoured to procure more.

785. Did you not analyse it then?—No.

786. You are not aware whether the difference arose from a combination of gold with other metals?—I think it is prepared by a chemical process, and I think also that it is from the compound that it is better; very likely the metal with which they mix their gold is of a finer quality than ours.

787. The Chinese have a great advantage in their gums?—Yes.

788. Has the japan trade very much extended of late years?—It has.

789. Have our exports of japan articles increased?—Generally gums, except to France, and there we send the best we make.

790. Do you send much to the United States?—It is generally very common.

791. To what countries have they increased lately?—Principally for home consumption.

792. Do you pay the persons who paint the articles by the piece generally?—Yes, and some of them, the best of them, by the week.

793. How much do they earn by the week?—We pay from 15s. to two guineas; in some few exceptions we pay from three to four guineas and a half; one we pay four guineas and a half; the only one.

794. Are persons in your trade employed exclusively in drawing patterns?—No, some excel more in designing than others, the working men; every workman designs his own pattern.

795. Is a good designer well encouraged?—He is the most valuable man.

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796. By the manufacturer?—Yes, he is the most valuable man he has.

797. Is there any want of talent among designers, provided it were sufficiently developed?—There is a want not of talent but of facilities; good things to copy.

798. State why you think the French prefer our articles?—They are much better.

799. It is the quality of the material, not the workmanship?—Both material and workmanship are better.

800. And the design too?—Yes.

801. Your designs are superior?—Yes, superior to the French in the japan trade, in characters and the beauty, and every thing.

802. You state we are defective in outline and perspective; have the French the same defects?—They do not seem to raise the japan trade to an art; they appear merely to daub it over and call it japan; there is neither design nor beauty of execution.

803. Is it necessary for a person who designs to be acquainted with the manufacturing branch of the business?—Yes, it is indispensable.

804. Would it not be necessary that the artist should be instructed on the spot?—No, I think not.

805. If it be necessary to combine the designing and manufacturing, it would be necessary to have a school to teach them on the spot, would it not?—No, we generally come at 12 or 14 years of age; if they have previously been taught drawing with perspective, it is a sort of tuition in the other branches; drawing and perspective are essential for them to be taught afterwards.

806. You teach them first of all drawing and designing, and then manufacturing?—Yes.

807. You think the first branch may be learned in London or elsewhere, and the rest in Birmingham?—Yes.

Veneris, 14^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

*M. Claude Guillothe, called in; and Examined.**M. C. Guillothe.*

14 August 1835.

808. YOU are a maker of jacquard looms?—I am a maker of jacquard looms, and of all sorts of looms for silk manufacture, and of French bar looms, by Premaillerre, upon which (the bar looms) from ten to thirty ribands at a time may be manufactured, and the whole of the machinery conducted by a young man. Of those, I manufactured 150, at several times, and for several parties; and they were the very first ever introduced to this country, and for which machinery I took out a patent.

809. Do you make them for cotton?—No, I make none.

810. Does not jacquard machinery adapt itself to all sorts of tissue?—Yes, I made, three years ago, the most complicated machines ever produced in England, with 4,600 threads, at a cost of 50 L., and before it was put in order and set to use, it cost 100 L.; it was for weaving napkins and table-cloths, which was all worked by one man. I also made many of the jacquard machines, with 1,600 to 1,700 threads, for smaller table linen. Of late, I am making jacquard machines by hundreds for all parts of England, where it had not been introduced before. For Yorkshire, I am particularly engaged at present making them for merinos and damasks, and the same for Bolton and Manchester; I have agents in Manchester, and Bolton district; and I have been engaged in making them at Coventry for riband.

811. Can you give the Committee any information as to the number of jacquard machines in operation in this country?—From 7,000 to 8,000 jacquard looms.

812. Has there been of late any great augmentation of the demand?—There has been an extraordinary increase; for the silk manufacture I receive, in London,

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don, orders for 6, 8, 10, at a time; in Yorkshire, I receive orders for from 60 to 80 at a time; and for worsted manufactures, the demand is also considerable. The demand commenced about 11 years ago, and has become much more active of late in Yorkshire; and yet, I was four years ago in Yorkshire, at Halifax, Huddersfield, and the surrounding country, with an interpreter, taking with me half a dozen, and there was no individual willing to purchase one; and after my return, I received an order for one machine, in order to make an experiment; it succeeded, and the consequence was, an order from the same individual, a Mr. Gill, to manufacture more than a 100 such machines, and there was a demand at any price from every body. These were to replace the old mechanism, which was employed in producing small patterns; those are principally used for waistcoats.

813. Does the demand increase?—The demand could not continue so great as it was; it was very great. There is still a demand, but principally for merinos and damasks. In Scotland I have an agent, but I do not do much, the price of the cards for the manufacture of Scotch shawls being too high. The difficulty of applying these cards to shawl-making is, that for the production of the beautiful pattern, 5,000 or 6,000 are required, which makes it too expensive a machinery. At Norwich, a good many were sold one or two years ago, but they are expensive, and it has prevented its being much applied to the silk manufacture. In Scotland, they use a draw-boy instead a jacquard to make the figure, to draw the threads that produce the figure on the cloth; in Scotland and Norwich, the number of cards which are necessary for the production of a figure make the employment of jacquard machines much more expensive.

814. What are the average wages they obtain in the manufacture of your machines in London?—Sometimes I employ foreign workmen, but they leave me when they can better their condition; and a good workman, such as I can employ, will get thirty shillings a week.

815. Is the price greatest in England or in France?—I think the price is cheaper here than it is in France, and I account for it thus: because I carry on the whole of the manufacture in my own workshops; while in France the production of a jacquard machine is divided among the workshops of several persons.

816. Is there the same competition in England as in France?—There are only two principal makers here, but the competition between those two is so great that the prices are kept low.

817. Some have failed who make them?—Many inexperienced persons have made attempts, but have not been able to compete with those who had more experience, and they have failed in producing the article as cheaply as we. I employ about from thirty-eight to forty workmen, all in London.

818. Is your trade confined to manufacturing machines, or do you give instruction as to the pattern and reading and stamping the cards?—I have a clerk who undertakes this latter department, and in my own house I give instruction on the subject.

819. Will you explain what takes place in the adaptation of the design to the loom?—First, the design or pattern to be made on the cloth is drawn on paper and produced for approbation; it exhibits on paper what it is intended to be on the cloth; as the threads are very minute, they are then as it were extended on another paper, the rule-paper, of a larger size, which shows the pattern as it were magnified, so as to place so many threads to the inch, perhaps 20, so that every square represents a thread. This is what the French call *mise en carte*, and in English put upon rule-paper. The next process the rule-paper undergoes is, to be read in, which transfers the pattern from the rule-paper, and prepares it fully for the stamping of the cards. The rest of the process is mechanical, consisting of punching holes in the cards, according to the number required, and applying the card to the machine. In this mechanical operation I have seen 200 boys employed in weaving the richest figures in the loom. To so simple a principal in the process of weaving now reduced, that even boys of 16 are set to weave the figures of so complicated a nature, as formerly would have required men of 20 or 30 years' experience.

820. In this process what is the difference between the French and English manufacture?—In some departments the manufacture is superior in England; in others in France. Plain silks, if manufactured with the same materials, the production will be equal in England as in France; figured silks are equal, as

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respects the mere manufacture; and there are two points of inferiority, the designing and the *mise en carte*, put in rule-paper.

821. Have you observed any particular reasons for inferiority in England?—One cause which has much struck me is, the very costly price of cards. In the woollen manufacture the cards which have been used for woollen goods have, as I have observed, been returned to the excise. A return of duty has been obtained. I think that if the same thing were done with the jacquard cards, it would have a tendency to diminish the price. Though, generally speaking, the price is about equal in the two countries; yet in the reading the designs there is this enormous difference; the average price in France is three francs, or half-a-crown sterling; in England, the price was a long time 15s.; it came down to 10s., and I now charge 8s. per hundred. I attribute that to two causes: the presence of silk manufacturers, which has created a greater competition, and a greater necessity for activity.

822. This activity commenced in 1823?—Yes; but since 1826 the activity and competition were very greatly increased. The consequence of this competition has been also the introduction of a great many French diers to settle here. The French designer understands the *mise en carte* (putting on rule-paper) better than the English designer; and the French *metteur en carte* understands design better than the English *metteur en carte*. The great reason that occasions this great difference between the *metteurs en cartes* and designers of England and France is, that the designers themselves are obliged to put it on the rule-paper, and previous to that go through every branch of the business (including the weaving), and this is undoubtedly the cause that they are more perfect.

823. Do they design better in France than here?—I do not mean to say that; but there is a much greater number of designers of the same capabilities in France than here. In consequence of the encouragement the French designers receive, they are as well more numerous as more talented in their science, in common; although there are individuals in England equally as clever, and with a profound knowledge of their art.

824. Is the designer and the *metteur en carte* the same person?—The artist who draws the designs at Lyons is the artist generally employed to transfer it to the lined paper. This person, whom I consider the *metteur en carte*, is only employed in that; he is inferior here. In Lyons, in a great number of instances, there is never a design drawn at all; but the first production of the design is on the lined paper. The *metteur en carte* is himself an artist. It is in the connexion between the arts and the manufactures that we are inferior. In France a manufacturer employs from three to four artists, and in England one artist supplies eight to ten manufacturers.

825. What is the difference in the wages of an English and a French artist employed in painting the patterns on the ruled paper?—I have long endeavoured to obtain such an artist from France, and I think if I could obtain such a one as I desire, it would answer my purpose. An indifferent artist of this sort may be obtained for 50*l.* a year, but there are men whose services are worth from 400*l.* a year, or even a share of the manufacture. The sale of the fancy trade entirely depends upon the taste and abilities of the designer. In France there are often only one or two artists who are paid, and largely paid, who get from 180*l.* to 200*l.* a year, but there are several who give their services for the instruction they receive. The *metteur en carte* ought to be well instructed in designing. He ought to be also well acquainted with manufactures in theory and in principle. They are so at Lyons, but they are not so in this country.

826. When was the jacquard loom first adopted at Lyons?—After the Revolution. Before the invention of the jacquard machine, eight or ten years were required to make a good workman; afterwards six months were sufficient. For 10 years after the discovery, the machinery remained with very little influence, but designers increased with the introduction of the machine.

827. Was the secret of the jacquard machine long kept in Lyons?—It was kept, and it was not kept; the machine was not originally of great value.

828. At what time did it come into activity at Lyons?—From 1808 to 1810 the machine was brought into activity, but at that period it was very imperfect. In 1814 it was much improved, and in 1815 it was fairly established.

829. Did not the French manufactures materially improve by the jacquard loom, and gain great advantage by it before other nations?—When France possessed the monopoly of the jacquard machine it gave her great advantage in other

other countries; but since it has been introduced into many other countries, France has only by great exertions produced better and cheaper than they.

830. Is there a school of design at Lyons?—Yes.

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831. In consequence of the discovery of the jacquard, have there been any changes in the school of design at Lyons?—The young artists have since the discovery particularly turned their attention to the *mise en carte*. There has been every augmentation of such young artists; indeed there were no such artists before; for it was found requisite to set up jacquard machines in the school of design. This lasted two or three years only, as they now obtain the required knowledge of the loom out of the school. The discovery of the jacquard loom infinitely multiplied the number of young artists, who devoted themselves to the *mise en carte*. The great advantage of jacquard machinery is this, that it enables that to be done in a few weeks, which before occupied months; and that the change of a pattern formerly was a long, laborious and costly affair, and now it is a very simple one, and may be done in a few minutes after the completion of the reading and the stamping of the cards.

832. What do you consider the best means of instruction for the purposes to which you have been referring?—In France, in ordinary cases, our artists receive six months' instruction in the theory of the manufacture before they are called into the field of practice, after they have been instructed in the school of design at Lyons; or artists, during their instruction, must pass two hours a day to understand the theory of the application of the design relative to the machine.

833. Are there not instructors in Lyons who give private lessons to artists, particularly with respect to the *mise en carte*?—There are private instructors who give those lessons in the school of design at Lyons; they also give instructions in the *mise en carte*, making their talent practical.

834. How many jacquard machines are there in this country?—From 7,000 to 8,000.

835. Are the English in the habit of copying the French designs?—The English copy the good French, and the French copy the good English.

836. What are the best English designs?—The best are those in cotton goods.

837. Can the designers for the cotton trade in England design equally well for the jacquard machine?—They do not understand the *mise en carte*.

838. Where do the English obtain such knowledge, enabling them to make good patterns in cotton?—The English designers, who make these good designs in cotton, are instructed at Manchester and elsewhere, but the number is not great; for the drawing of silks, Mr. Adams and Mr. Perrin are good, and there are four or five inferior.

839. You sometimes make good copies from English patterns for the Spital-fields looms?—Yes, many from the English printed muslins, but it requires taste and knowledge to arrange them.

840. The French manufacturer can come with patterns every year to England, bringing with him patterns on the material; not only designs on paper, but on the material; whilst the English manufacturer only brings it on the paper?—Yes; the cause of that is, the French manufacturer employs weavers who are solely engaged in the production of patterns, and as the pattern on the tissue cloth shows more distinctly the effect than the drawing on paper, it gives them an advantage in the market.

841. Do you know any one who collects English patterns, takes them to the continent, and brings the continental patterns to England?—There are individuals who are engaged, and who collect at Paris the patterns in vogue there, which they bring and dispose of in England, and they also carry to the continent such patterns as they can collect here for the purpose of sale. These only serve as mere ideas; in the execution of the working drawings the French improve upon us.

842. If there were a school of design established in London, what do you think would be its influence on English manufactures?—My opinion is, its effects in three years would be so to equalize the manufactures of the two countries, so that the country in which they were produced would not be recognizable.

843. Is the jacquard machinery applied to other raw materials besides silk?—It is applicable to every thing which is figured or flowered, every thing that can be woven. The jacquard is applicable to every species of tissue to which

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a loom can be applied, even to straw hats, horse-hair and wire, and every other species of web.

844. What are the principal difficulties in the way of improvement in the silk manufacture?—The first is the high duty on paper. The high price of paper has this injurious effect, that the manufacturer is very unwilling to change his patterns. There is a difference between the cost in France and England; it is as one to four.

845. Is the English card here inferior to the French?—The English is superior, but that makes little difference, because it is never worn out, a new pattern being always introduced before the cards are worn. The two disadvantages, I consider, are these: the higher price of the cards, and the inferiority of the *metteur en carte*.

846. Do you attribute the difference to the excise duty on paper in England?—Much of that difference I attribute to those causes. Much of the difference I attribute to the excise duties; but I consider the great impediment the inferiority of the English artist in the *mise en carte*.

847. Have you an opportunity of knowing whether the English manufacturers recognize their inferiority, and would be willing to do what depended on them for its removal?—I have had frequent opportunities of conversing with them on the subject, and I think, when they see the difference it produces in the work, they would do so after some time.

848. What is the difference as to the dying, if your attention has been called to that subject?—I think, in a great many cases, where there is an apparently greater beauty in the French dyes, they are much less permanent than those of England, and I have seen many examples where, after a few weeks' wearing, the French colours have wholly faded.

Gentlemen,

HAVING answered thus to the best of my knowledge your questions, I take the liberty of making the following few remarks about designing and *mise en carte*; for as this is the very head part of all that belongs to the weaving department, and at the same time is the very least cultivated in this country, it is before any thing else the most worthy of your attention and consideration. For as long as this part of the manufactory is not highly improved, and proper schools for design and *mise en carte* erected, and children, who already have acquired the practical and theoretical part of weaving, are engaged and trained up in this art, France will always have to boast over England of the honour of sending more fancy patterns, and finer and more beautiful workmanship, and, in fact, brought to the highest perfection. But, on the contrary, if it should meet with your Honourable Committee's approbation, and get the least encouragement to bring it into fulfilment, and to get such schools erected in some quarter of Spitalfields, or its arrondissement, there is no doubt whatever in a very short time the English manufactures will soon rival, if not altogether equal, the French manufacture, and thus throw off the shame of seeing foreign manufacture surpass the English in quality and superior workmanship.

Your very humble servant,

Claude Guillothe.

Lunæ, 17^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. John Henning, called in; and Examined.

Mr. John Henning.

17 August 1835.

849. HAVE you been in the habit of executing works in relief for a considerable time?—Yes.

850. You executed the frieze on the entrance over the gate-way at Hyde Park Corner, and the frieze on the Athenæum?—Yes, in conjunction with my son John, who had contracted with Mr. Burton to do that work in 1827, which was followed by the frieze of the Athenæum, which was a selection from the sculptures of the Parthenon. On both friezes the design was drawn upon the stone and cut without the usual process of pointing. These were our first works of the kind in stone. Previously I had been engaged principally in drawing and modelling, and our first work in intaglio was the sculptures of the Parthenon, which was begun in 1816, and finished in 1822.

851. Have

851. Have you ever had occasion to consider the subject of copyright?—Yes, I have, but I have only to tell the Committee of the difficulties which we modellers and sculptors experience; I do not feel that I dare presume to propose a remedy, though I may notice the evils which I have suffered.

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852. State them as clearly as you can?—I have brought a specimen of the frieze of the Parthenon engraved on slate in intaglio; I have also brought a cast of this intaglio in plaster, and another, broken, in the way in which it appears now in the museum; the intaglio is the matrix from which these casts have been taken; previous to engraving the intaglios, careful drawings were made from the mutilated marbles, and the deficiencies were made good to see the effect, and then they were transferred to the slate in the opposite direction, that they might be right when cast.

853. You were going to state the difficulties which these specimens were to elucidate?—Yes, as soon as the casts are issued, whoever lays their hands on them may, with very little trouble, take moulds in sulphur, wax or plaster, and multiply them to any number.

854. You consider that the law does not afford you protection?—There is no protection, as I understand, but in an action at law. The thing appeared so unmerciful to me, to lay hold of a poor man to raise an action against him, that I never could think of doing that. It struck me that if there was any thing like a committee of art in London that could be appealed to, to identify where a spoliation or theft of this kind had taken place, it might be much cheaper than law.

855. A species of arbitration committee?—Yes, for any gentleman who knew any thing about it could detect those thefts readily.

856. Have you ever thought of the subject of registering such works?—I always have understood by the law, that if you put your name and date it was sufficient, but I think such property as much my own as my clothing, and no one has any more right to appropriate it, than to claim my personal labour without remuneration. The originals exist in the museum, open to all who may desire to make studies from them, without condition, but compliance with the economical arrangements of that institution. This would be fair and honourable strife, who could do best; but what hand or heart can contend with the covetous and unjust, who, by the cunning labour of a few days can contrive to rob me of years of life, and scatter over the whole land the deteriorated casts of my works, much to my prejudice as an artist.

857. All you want is a cheap tribunal?—That is the very thing wanted.

858. Have you suffered from your own works being infringed upon?—Yes, very much indeed.

859. Can you give any remarkable instance?—I can; within the last six months, a man, without giving me his address, wrote to me twice, and put me to the trouble of writing to him; at last I got a third letter, giving particular orders to make them ready. I took it to be some gentleman; at last I found after I had packed them up by a given day, I found he had gone to a person who was in the habit of furnishing people with them, and he never came near me. Nothing would do in that case but an action at law, therefore I preferred rather putting up with the loss.

860. You submitted silently to the inconvenience rather than encounter another?—I cannot blame any body for that but myself.

861. Then he pirated your works in this case?—No, I could not call this piracy, but rather resetting, for he went to the pirate who served him with my stolen goods; but many have pirated them, and continue to do so.

862. You felt you could only have recourse to an action at law?—I never understood that I had any other recourse than that.

863. Why had you not?—Because of the expense, and I could not think in my heart of prosecuting a person, probably without a shirt, who perhaps did it from poverty; I could not proceed against him.

864. You are a self-taught artist?—I do not know what to answer to this question; however I have not had any thing like what may be called regular instruction in art. In art, as in every profession, the master, in many cases, can only be considered as the finger-post which points the road the pupil must go on to the place; the pilgrim, creeping or running, must exert himself to the end of his journey, otherwise he will never arrive there.

865. Do you think instruction in the arts generally, in a national point of view,

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view, is advisable for persons acquainted with the manufactures of this country?—I think, in the present state of society, as there are so many means of individuals to be instructed, that I do not see that the interference of the Government would do much good. The one great good that an academy or school with a good museum would be, to give facility to study to the willing, who are often prevented from advancing in their pursuits by the difficulty of access to proper models. I would propose a voluntary subscription museum, conducted by a committee of the subscribers, in places where these were to be found, furnished with models of every description, particularly all mechanism of every department of manufactures, every kind of fabric of cloth, plain and ornamented, or coloured, and if possible the mechanism by which it has been done. A museum of this kind, with proper regulations, under the care of a person or persons qualified to make it useful, under the control of a committee, would be of much use in promoting skill in art and science in design, whether it were the highest branch of art or the more common, where the artisan plans to combine beautiful forms with various colours in fabrics of cloth; in short, in every profession it would be of use that the operator should be able to draw any thing which may occur in his profession; the surgeon, by drawing and modelling, would acquire a more correct notion of the position of the localities of the veins, arteries, &c. of the human body, and so with every art. Drawing and modelling give great power of description. I think society ought not to trouble the Government with things which it can so easily do itself; and done in this way, I think that it would have the best effect; while it would be a proper stimulus for the improvement of talent, it might bring to light the more rare and superior minds, and lead to the existence of a general true taste in the decorative arts. The carpenter would study what related to architecture; the geometrical construction of roofs, centres for bridge-building, &c.; the cabinet-maker would be engaged also in straight-line drawing, construction and the ornamental parts of his art.

866. The question referred to art rather than manufacture?—Every man who follows any profession should have something of drawing relating to his profession; and a workman, such as a jeweller, ought to be a draftsman, for he in fact does not work by the square and the compass, but by the eye; therefore he should be taught drawing.

867. You think the principles of drawing should be united in some way with elementary education?—Yes, with every profession, and the weaver as much as any; most of the weavers of my native place, Paisley, used to draw their own patterns, and many of them could do their own machinery. The drawings, in many cases done by themselves, were transferred to the cloth by what they called “reading it on the holly brod,” which seems to me to correspond with the *mise en carte* of the French. At that time (40 years ago) many could mount their own webs; now from the division of labour this has become a separate business.

868. How did you obtain the original casts from the Elgin Marble, from which you made these smaller casts?—When I arrived in London in 1811, through the introduction of Mr. Murray, brother of the Lord Advocate, I was introduced to Lord Elgin, who gave me permission to draw from the marbles. He told me it was requisite for a member of the academy to give a recommendation. His Lordship entered my lodgings one morning with a gentleman of the academy, who after examining some of my drawings, medallions, busts, &c. spoke in very complimentary language of them. Lord Elgin said that I was desirous of being allowed to draw from the marbles; the gentleman answered in great earnestness, “To allow Mr. Henning to draw from the marbles would be like sending a boy to the university before he had learned his letters;” a few minutes after, they left me a little surprised. However, within a quarter of an hour his Lordship returned, and told me that I might begin to draw whenever I thought proper. Such was the origin of my studies from the Greek marbles. They were not in the British Museum then, but in a temporary building at Burlington House, Piccadilly. He gave me permission to draw, with this proviso, that I was not to make any publication without his permission, which I very willingly assented to. They were afterwards moved to the museum, and I got permission of the museum to continue my drawings there.

869. From whom?—The officer of the museum, Sir Henry Ellice; he was then Mr. Ellis.

870. Did you at that time take any moulds?—No; for I still felt that with regard to Lord Elgin, I had no liberty to make any publication without his permission.

mission. Then, on their being introduced at the museum, I asked my friend, Mr. Horner, who was then living, if he thought the museum would allow me to publish them. He said he thought there would be no difficulty. I wrote to Sir Henry Ellis, who said there would be no trouble from the museum. I proceeded with my drawing, and afterwards several gentlemen asked me to make small pieces in ivory;—and that is a cast of one I have brought.—[*The Witness refers to a specimen on the table in white enamel glass.*]—I found in working on a round surface the sculpture in ivory, that every time I touched it the tool left a mark, and when I tried to make it smooth, I found, on account of its smallness, it was like labour in vain. I then thought that I could produce a better work by intaglio engraving; for by working hollow I found that I could introduce the veins and other minute work in intaglio, which must have taken immense labour upon the ivory.

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871. From whom did you receive encouragement to proceed with this work?—I was doing some modelling for the Duke of Devonshire, and the late Princess Charlotte, Marquis of Lansdowne, Earl Rosslyn, &c. &c.: they had seen my drawings, and some expressed a wish to have some pieces of the frieze of the Parthenon in ivory, from seeing my drawings, which were done eight inches high, being one-fifth linear measure of the originals; the intaglios are one-twentieth of the originals.

872. How did they become cast and sold cheaply to the public in this shape?—I cut them under this impression, that I could do them better on the slate. I first published the frieze of the west end of the temple, the entire composition of which is horses and cavaliers, some dismounted.

873. In casts?—In the sculptures of the west frieze we have but one piece of marble, No. 47; it is the first piece from the salient angle of the north-west corner; it was taken out of its case in my presence, and although I protested against it in very good humour, it was laid upon the ground under a window which admitted a considerable quantity of water upon it, for two winters; it now exhibits marks of the ravages of our climate on marble.

874. Of this size?—Yes, my reductions are the 20th part of the size of the original.

875. Who were the principal buyers of the casts?—The Duke of Devonshire, the Marquis of Lansdowne, the Duke of York and George IV., with other nobles, gentlemen and ladies.

876. Have you found the sale for them extend through other classes of society?—No, not general.

877. Do you consider that you would have had a great number more purchasers for those articles if the law had protected you as fully as it ought to do in your original design?—I have no doubt at all about that.

878. Do you believe the public demand for those articles is almost unlimited, if the people had free scope for them, by giving the artisans the opportunity of seeing beautiful specimens of art, and protecting the artist when, by his original invention, he has discovered any way of promulgating it?—No doubt of it; I made no secret of it, I would not find fault if he copied; but it is another thing to take my labour.

879. Your labour in this instance consisted in filling up the defects which had been created in the frieze of the Parthenon, and re-forming them on that scale?—Yes.

880. And this, like many other inventions, has been pirated, and you have not been protected from the expense of bringing an action at law, which the statute gives you, and also from the want of a tribunal of ready access?—That is precisely the case.

881. Have you had experience in taking casts from larger statues in wax?—They could be taken of any size; but I have not had experience in larger ones.

882. As to the comparative expense of wax and plaster, considering the injury that may be done to the marble by taking frequent casts in plaster, have you any thing to state?—I apprehend that plaster is more proper than wax for that purpose.

883. Have you never known the surface of the marble injured?—That must be by a person who has no knowledge of the thing, if they injured it.

884. Have you heard complaints of artists, that the fine mellow colour which is given to the marble, was liable to be injured by taking casts in plaster?—No,

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it will be cleaner; the plaster is a very cleansing thing, it takes off every kind of dust, and a good deal of dirtiness it will remove.

885. Would not the taking casts in plaster frequently tend to slightly alter the colour of the marble?—I dare say it might, but if done by one who really understood what he was doing, I would not fear any danger.

886. Would that be the case if casts were taken in wax?—I apprehend that it would be impossible to take a good cast in wax from marble.

887. Would it be impossible to take a good one from the smaller bronzes, for instance?—If it is a mould in separate pieces, it is almost impossible you can make portions of a mould in wax; but to make a mould of an entire head or figure, I think it is impossible to make a good thing of it in wax.

888. Do you apply that remark to small works of art?—Small or large; if you use the wax for taking a mould from the round, it is generally done by pressure (unless it be bas relief); with wax you could not make it good.

889. But considering always the great importance of giving the most extensive circulation to the finer works of art, do you not think it desirable that some experiment should be made, as to the possibility of taking casts in wax, with a view to the prevention of injury to the marble?—Certainly.

890. And that the circulation of works of art of the first class would tend generally to improve the taste of the people?—I have no doubt of that.

891. You would think it advisable to engage every means by casts of giving every facility to try different materials (provided they did not injure the statue), in order to circulate the knowledge of the beauty of the original?—Certainly; but I apprehend we have nothing to compare with the plaster of Paris. I would just say as to arts in general, that it would be well if we were to adopt the plan I did with the Athenæum and the façade of Hyde Park Corner, I mean cutting it on the stone at once. We generally take a model and draw out by points that which is cut in stone. Now this shows the great advantage and the propriety of having the drawings in the first instance; every practical man, if he is inclined himself, should not only be able to draw things connected with his art, but if he cannot make his tools he ought to be able to direct them to be made.

892. Supposing the labouring stone-mason were instructed in the principles of drawing, one might suppose it would tend to encourage original works of art, and produce much more accurate copies of the finer ancient works of art?—No doubt; it would not at all injure those who choose to make gods and angels, or make their works for the drawing-rooms or cabinets. There are a certain sort of minds that follow their own track; if I had had the opportunity of a school, or rather museum, I would not have been an artist, but a mechanist or engineer; my pursuit in early life was geometry and mathematics, and their application to architecture, carpentry, mensuration, navigation, &c.

893. In your own case, have you had reason to regret the non-existence of such a school?—Yes.

894. What means were adopted to preserve the frieze of the Athenæum and Hyde Park Corner, from injury from the atmosphere of London?—It was waxed; I adopted it from a circumstance I met with 10, or 15 or 16 years ago; on my arrival in London, wherever I went, I was careful to examine the condition of stone buildings. The state of the wall of Somerset House towards the river attracted my attention; I saw something projecting from the stone, which on examining I found to be a shell, and I could not help reflecting that this could not have grown out of the stone, but the wasting of the stone must have exposed it, as the projection of the shell was at least half an inch. I concluded that Portland must be very liable to destruction, from the moisture to which it was exposed in this place; from this I was induced to notice, in some places, where the builder had not been careful to lay the stone according to what is called its bed, that it sometimes split with the lamina, and fell off in large portions when the lamina stood perpendicular. When I first went to see the façade of Hyde Park, I was surprised to find the cornice in some parts in a state of decay, although not three months from the chisel. I noticed something like crystals of common salt at a place where the stone seemed in rapid decay. I tasted the crystals alluded to, and they appeared to me the taste of common salt; thinking upon this, I thought it no longer any wonder that Portland stone should be so soon in a perishable state; on this account I suggested doing it with wax. It was also my intention to have suggested the propriety of doing the top of the gate with the wax, except where

where it was covered with metal, which I imagined might prevent the moisture from getting into the stone, and thus have a tendency to secure the durability of the building; but the fear that such an advice might have been reckoned fishing for a job, I had not hardihood to propose it. It will soon be seven years since the façade of Hyde Park and the Athenæum friezes have been finished; it would be curious to inspect them to find which has best succeeded, or if either in preserving the stone.

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895. Were you the author of the mode adopted for preserving the frieze alluded to?—I do not know if any other person had done it, but the first experiment I made was on a piece of polished marble; I took wax and made a stripe across it with a hair pencil; I contrived to warm it until the marble absorbed the wax, and left none on the surface. Then I mixed wax with a little turpentine, and I found that it went in further, but I found the wax went one-sixteenth of an inch into the marble. I put it on the top of the house for one winter; I found in the spring the polish was all off the marble, except where the wax was; that convinced me it must be of some use; and just about the same time I was employed to do a medallion of my friend Dr. Adam Ferguson, to be placed on his monument. I asked if the family would allow me to do it with wax; it was a piece of very beautiful statuary marble. I did it in this way, and Lord Burghersh having called on me and looking at it, he asked me where I got such marble. I told his lordship that I had saturated it with wax, under the impression that it would preserve it in the open air; I showed him the piece of marble on which I had made the experiment, and it arose from that circumstance.

896. Does it give marble any unpleasant gloss or polish?—No; it makes it like the finest preserved old marble that ever was seen.

897. How do you apply the wax to the marble?—We warm the wax; we have the marble warm also, and I take off any thing that is upon the stone, and leave nothing but what is within the stone.

898. You warm the whole bust or statue?—Yes; and have my wax as warm as I can have it, and take the best means to get off the superfluous matter; I take it off with soft cloth, or with cotton.

899. You also dissolve it in turpentine?—Yes; but it goes in so far, the wax, by itself, that it is hardly worth while; I believe wax is almost indestructible in the open air.

900. Do you think it is better without turpentine?—The turpentine makes it thinner, and it goes further into the stone; but I think if it goes in a sixteenth of an inch, it would prevent the water getting into any stone.

901. If it were a large statue, would it answer to have the turpentine dissolved and put on the whole statue?—I would begin at the top of the head of the statue, and have the wax as warm as I could have it, and have heated irons, so that I could without touching the statue let it come down until it came to the bottom, and you must have it clean.

902. Is it fine white wax?—Yes; but I suppose other wax will do it very well for defending stone; the white makes the least change of colour.

903. What do you consider the great advantage of this application of wax to marble?—It was, as I conceived, that the water getting into the stone, froze and destroyed it.

904. You consider the great advantage of your discovery is the preservation of the material?—That was my impression; I do not know if it deserves the name of a discovery; for any thing that I know, 10,000 may have thought of and done it before me.

905. Is any other object attained by it?—Not that I know of; it takes away the glaring white of the marble, and gives a softened tone to the whole, much like the best preserved old marbles that I have seen.

906. Then your discovery is principally useful in preserving the surface from the external effect of the atmosphere?—From absorbing the moisture of the air.

907. How long does marble so coloured retain the effects?—I think from what I have seen of wax that it is more indestructible in the open air than any other material I know.

Mr. John Martin, called in; and Examined.

908. YOU are well known as the painter of many eminent works; in your early professional education, had you occasion to acquire a knowledge of those manufactures that depend somewhat on the arts?—Yes.

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909. State what branch you became acquainted with?—That of coach-painting.

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910. What information can you give us on this portion of the subject?—I fear very little; only with regard to art there is great deficiency in drawing and colouring, as we know by the works on coach panels, but there is capability of a great deal of improvement, with the assistance of schools, or rather museums.

911. It would give, you think, a greater development to art?—Supposing at museums, such as the British Museum, there were professors capable of instructing; I mean for the study of the human figure, landscape painting, architecture, and every other useful branch.

912. Have you pursued any other branch of manufacture connected with the arts?—China-painting; when I first came to London it was just going out of fashion, for it depends on fashion when not sufficiently advanced by the assistance of art.

913. What do you think of the state of art in regard to china-painting?—It is very low indeed, in consequence of the deficient knowledge in drawing and the arts in general; I believe it has gone down considerably since Mr. Muss and Mr. Marsh (who was a very eminent flower-painter at that time) left it.

914. Do you suppose that instruction is requisite for the artist in china-painting?—Yes, a knowledge of drawing is decidedly necessary; it was their knowledge of drawing, &c. that made Mr. Muss and Mr. Marsh so superior to others; but owing to the decline of china-painting they were compelled to leave it; and it has since entirely gone to the ground.

915. When you speak of painting in china, do you include in that enamel-painting?—Painting on china is a sort of enamel-painting but that which is generally understood by enamel-painting is the style in which Mr. Bone and Mr. Muss attained such pre-eminence; that it is strange that so splendid and truly national a collection as Mr. Bone's "Eminent Characters of the Elizabethan Age," should not long ere this have been lodged in the British Museum or National Gallery.

916. Have you turned your attention to the difference or the relative state of china-painting in France and England?—I have seen some French painting on china, and upon the whole I think the finish is much higher.

917. Do they draw better?—Yes; the French are better draughtsmen, almost in every thing; I suppose they have a better opportunity of learning; besides it is patronized by government.

918. You think for china-painting that instruction in correctness of design is very much wanted by our artists?—Yes.

919. For instance, you mean in anatomy, perspective and proportion?—Yes, every branch of the art might be obtained in a museum where every one is permitted to go; but there are no professors in the British Museum, and the students can only learn by seeing others draw on the spot from things which are worth drawing; the Elgin Marbles for instance.

920. Do you not think it desirable that an artist should possess a knowledge of anatomy?—Certainly, for the drawing of the human figure or animals.

921. Might it not be desirable to give them opportunities of understanding, *ab initio*, beginning with the skeleton, and going on to the whole proportion?—Yes.

922. And the study of the muscles?—Yes, and proportion, which has never been attended to.

923. Would a young man learn all these, according to this division of labour in the art, merely by a museum?—I think so, by proper masters.

924. You would have masters?—Yes; masters are necessary to give the proper direction to the pursuits of the student; but one master might teach two or three branches of the art, as follows: one master should teach anatomy and proportion; another, architecture, isometrical perspective and perspective; a third, landscape and nature in general; indeed professors might be appointed to teach every branch of art, science and literature, as in the British Museum every thing requisite is on the spot, and few alterations in the establishment would be needed. The National Gallery and the National Gallery of Practical Science might become branches of the British Museum. The grand object of a student should be to divide his time so as not to lose any, and not to give too much study to one pursuit or branch of the art. I firmly believe that the arts are useful to every branch of manufacture in the land; there is hardly a branch one can name that is not useful, from the lowest to the highest state of society; even to our legislators, drawing is useful, for they are not capable of judging of a plan with-

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out a knowledge of it; and they are consequently compelled to apply to practical men, and sometimes to dull-headed practical men, who are likewise often unacquainted with drawing, to have their opinion on any new principle in plans that may be laid before them.

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925. Have you any other observations to offer as to china-painting?—No more.

926. You conceive, that were the artists instructed better in the principles of drawing, by improving the beauty of their productions, you would extend their sale?—Yes, and it would not depend so much on fashion as it did when it was merely a passing thing, except that it would pass into other countries, and the beauty of design and workmanship would be admired in foreign countries, and be valuable in the commerce of that article.

927. At present, in china-painting, do we invent designs, or simply copy old ones already existing?—When I commenced, I invented my own designs, but that was peculiar perhaps to me; Mr. Muss and Mr. Marsh used occasionally to design their own.

928. At present do we invent as much, or copy more?—It has fallen so low, that what is done is not worthy of being called invention; the French are beating us hollow.

929. Independently of extending the sale of works of art, you would think you would confer on them a permanently intellectual interest, were the artists well instructed?—Yes; when we understand drawing, we cannot bear to look at a thing ill drawn; it affects the feelings in an uncomfortable manner.

930. Do you not think that the Wedgwood ware, which is made from the cheapest and commonest materials, by being made of beautiful forms, and being covered by beautiful designs, has attained a rank it otherwise could not have obtained?—Yes, certainly; they are beautiful works of art, and though of the commonest materials, we are delighted with the forms. Painting will only interfere with the beauty of the form when it is very excellent; it is a rule in composition never to put an ugly object before a graceful one.

931. You mean that genuine beauty becomes permanent, and independent of fashion?—Yes, accidental circumstances can never affect real beauty; I have seen beautiful pieces of china in form disfigured by bad painting; in consequence of that, I have my china generally without any painting, as I like the form undisturbed; and though the other cost more, I would rather have given the larger price for the plain china than for that which was painted, unless the painting was good.

932. Do you think china-painting might become an extensive means of developing designs?—Yes, it is perpetually before us; every day we see china; at all our meals the elegant and beautiful china is always before us; we are delighted with a piece of beautiful workmanship, and it might be rendered very cheap if there were a great number of clever draughtsmen as china painters, but you could not find them now.

933. Few things come so constantly under the eye as china?—No, very few.

934. Can you give any information as to the state of glass-painting?—Yes, I was more occupied by glass-painting than any other branch before I became an artist.

935. Have the goodness to give the Committee such information as you have been induced to collect on the subject of glass-painting?—Glass-painting has fallen almost to the same level as china-painting; but it might be greatly superior now to what it was in ancient times. There is an ignorant opinion among people that the ancient art of glass-painting is completely lost; it is totally void of foundation, for we can carry it to a much higher pitch than the ancients, except in one particular colour, which is that of ruby, and we come very near to that. We can blend the colours, and produce the effects of light and shadow, which they could not do, by harmonizing and mixing the colours in such a way, and fixing, by proper enamelling and burning them, that they shall afterwards become just as permanent as those of the ancients, with the additional advantage of throwing in superior art.

936. Do you think that the glass-painting artist wants instruction in correctness of design as much as the china-painter?—Yes, more, as it is a higher branch of art; but one of the greatest drawbacks of glass-painting, and the great cause of its being neglected, is this: it is so liable to be broken, that no

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person can venture to pay the artist sufficiently for his labour, on account of the thin and brittle material on which he is obliged to work.

937. You think there is a want of encouragement?—Yes, or else glass-painting must have surpassed all other branches of art in splendour, as it is capable of producing the most splendid and beautiful effects, far superior to oil-painting or water-colours, for by the transparency we have the means of bringing in real light, and have the full scale of nature as to light and as to shadow, as well as to the richness of colour, which we have not in oil-painting nor in water-colour.

938. When you were employed in painting on glass, did you find the excise laws present any great obstacle to the improvement?—Yes, that was the greatest obstacle. We intended to make experiments on plate glass; I did, and succeeded with it, but the expense of plate at that time, in consequence of the heavy duty, finally put an end to those experiments, as we could neither afford to purchase such expensive glass, nor to erect larger annealing kilns, for if not properly annealed, the glass is liable to fly. I believe I was the only person who made experiments on plate glass; they were supposed to be successful, only I could not afford to carry them on, for the reason before given. This is the principal cause of the fall of painting on glass; but if I could have made our experiments duty free, I should have succeeded, for the plate glass is so thick that it would be safe from being broken by ordinary means, and it has besides another advantage, that plates can be obtained sufficiently large to obviate the necessity for those bars which interrupt the present works.

939. Are the artists who pursue glass-painting now well educated in drawing?—No, the want of that knowledge has helped its decline; Mr. Hedgland, the architect, Mr. Hoadly and Mr. Oldfield, are, I believe, the principal glass-painters remaining.

940. At the present time you think the cause of the badness of execution is owing to the want of education in drawing?—Partly so; I should have painted some of my own subjects, as the effect produced on glass would be particularly adapted to them, if the experiments, &c. had been less expensive. I have always regretted the cost of the experiments, as works executed on plate glass, on a very large scale, would have been most magnificent in cathedrals or great public buildings; the knowledge and experience we had gained from our various experiments would have enabled us to produce grander works than have ever yet been seen in public buildings. I did not leave this branch of art without establishing a mode which has been and will remain in use as long as glass-painting is an art.

941. Why did you discontinue it?—I could not get a sufficient price for a highly-finished work to pay for the hazard. I painted some very highly-finished paintings, which were purchased by Lord Ennismore, who was very fond of glass-painting, and I finished Mr. Charles Muss's works, when he died, in 1824.

942. After you left glass-painting you became historical painter and engraver, and have executed your own designs?—Yes.

943. Is there any protection for copyright in those original compositions?—Not the least, for the expense is so great, that even if we gain our action we sustain great loss, and can only recover so much as we can prove has been sold; and it is no easy matter to prove more than the sale of one or two prints, although we know a thousand have been sold; we are therefore ruined if we go to law. I have in my own person experienced great losses from the system, as the French copies of my works are brought over from France and sold in every part of the country. I was told yesterday that various shops in Windsor had got my works lithographed, and selling at very low prices, to my complete ruin; and if I am not protected by some new law, I shall be compelled entirely to leave that branch of the profession by which I live; for my pictures are so extensive, and cost so much labour, that I cannot subsist by painting, as very few can pay me 1,000*l.* or 2,000*l.*, and I cannot execute them for less.

944. What is the principal defect; this expensiveness of the law?—Yes, in a great measure; it costs so much money to carry the law into execution, and as it is not exactly clear, we are not sure after all that we shall not be beaten, though our proofs are ever so good. The person may come forward with false witnesses, and swear that he did not sell.

945. But you have obtained an injunction?—No, I cannot get an injunction; I applied

I applied for one to prevent a person from exhibiting a copy of my work in a sort of diorama of Belshazzar's Feast, in Oxford-street, and that person contested it with me. This diorama was a most infamous piece of painting, and the public were given to understand that I was the painter; this was ruining my reputation, and at the same time taking that from me which ought to be my own, my copyright. I ought to have the power of demanding so much money for permission, but this copy was made not only without my leave, but my name given as the painter. I endeavoured to stop the exhibition by an injunction, but was referred to a jury.

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946. Is there any remedy that presents itself to your mind for protection?—Yes; I think I could be protected with regard to the law of copyright of engravings, &c., and take this opportunity of showing how incorrect is any opinion that may prevail as to the sufficiency of the present protection; for the plagiarist is not only safe from prosecution on account of the expense of such prosecution outweighing all the advantages that can be derived from a verdict; but as in my own case, he even comes into the field with a cheaper production, supported by all the effect of the advertisements, and other expensive means of publicity that my own performances had led me to adopt. He not only robs me of my ideas, but establishes a lucrative trade on the effects of my pecuniary outlay; wherefore I have always thought, and I still think, that the copyright should remain in the person of the designer, so long as he lives, and of his heirs so long as they possess the works, the same as any other property, unless, of course, there be a distinct written agreement to the contrary. That it should be so is obvious, but there is not, in fact, any real protection to copyright, owing to the uncertain state of the law on the subject. Supposing, for example, that in the case of pirated copies of my engravings, I do by chance obtain a verdict from a jury, I can only recover the amount of what I can prove the defendant to have actually sold, which is my sole compensation for the thousands that are known to have been sold, but which it would be impossible to prove by evidence, since open book accounts of such transactions are never kept. Or, take another case, of a picture being copied for a dioramic or other exhibition; suppose that on applying for the injunction, his Honour is not able to distinguish the difference between a picture of Belshazzar's Feast and a piece of lace, and leaves it for a jury to decide whether a diorama is to be considered a painting or a copy coming under the meaning of the Act; all the satisfaction I obtain is heavy law expenses, with a certainty of an enormous increase if I hazard an action. The above cases are enough to prove that there is no efficient protection; but there are many other ways of infringing a copyright, one of which is, that any unprincipled person may copy an early and most imperfect work, and publish it as if just executed, although the publication of such a puerile attempt would never have been sanctioned by the artist from regard to his own reputation. I will venture to suggest a method of protection: a committee of gentlemen and artists might be appointed to sit at the museum about once in the fortnight or month; say in the following towns, namely, for England, London, Bath, Liverpool, Birmingham, Hull and Newcastle-upon-Tyne; for Scotland, Edinburgh and Glasgow; and for Ireland, Dublin and Cork, for the purpose of receiving and registering impressions of original works, after which the copyright should be considered as fixed; and all false copies found in any part of the United Kingdom, after the copyright has been fixed, should be seized. We should likewise, have the power of seizing all foreign copies as smuggled goods, and treating the possessors accordingly. Thus no print should be protected unless deposited at the museum, or whatever other place or places might be appointed; I think by that it would be put a stop to. I would have it at the British Museum, certainly: it would be desirable also to have them in each manufacturing town.

George Rennie, Esq. called in; and Examined.

947. YOU have resided a long time abroad?—I have been nearly eight years in Italy and different parts of the continent.

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948. You have had opportunities of observing the different description of manufactures in demand in Italy?—I have; indeed I may say my attention has been drawn to this subject during my residence abroad, by observing the different description of manufactures in demand in the several countries I visited, particularly in Italy, which not being to any extent a manufacturing country, I was led

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to observe, that, except in the plainest description of goods, the French and Germans supply all the manufactures consumed there.

949. You were also led to make these observations being an artist yourself?—Yes.

950. Having devoted your attention for many years to sculpture in Rome, you naturally turned your attention to those portions of manufacture connected with art?—I was there studying my art, and I have long regretted the deficiency in knowledge of design so visible in English manufactures.

951. What is the result of your observation in the different descriptions of manufacture in demand in Italy?—I should say that the cheaper and plainer description of manufactures are most of them English, such as plain calicoes, the commoner description of printed cottons, cutlery and earthenware; but I have found the shawls, figured silks, printed muslins, porcelain, and in fact every description of fancy goods, either French or German; though the conviction on the minds of the Italians is of superior durability and solidity in the material of the English article; I may say I have no doubt that if the English manufactures were equal in design to the French they would be preferred.

952. Has there been an improvement in design in England?—English manufactures have improved since the French were more freely introduced. I should say by imitation rather than by any invention.

953. Do you feel disposed to assign any reason why the French excel us in that description of goods where a knowledge of art and design is necessary?—From the facilities afforded in France for educating artists to design for manufactures, I am not aware that such means of instruction exist in this country for artists who apply themselves to manufactures as in France.

954. Do the French understand the correctness of drawing better than the English do?—They are decidedly superior to us in correctness of drawing.

955. What in your opinion would be the best means of affording the English manufacturer the ability to compete with the French in these respects?—I should say general instruction, which may be comprehended under museums and schools of art.

956. What do you mean by museums; galleries open to the public?—Yes, collections of casts, ornaments, &c.

957. In fact, works of art applicable not only to fine art but to ornament of every description, applicable to pattern or design in the schools; would the instruction you give limit itself to that which is required in the arts, that is, correctness of perspective, anatomy, a knowledge of proportion, and those branches of the art connected with botany and with chemistry?—I consider some branches of the arts necessarily require instruction, particularly anatomy and perspective. I consider it also highly desirable that every other branch of art should be taught, particularly botanical drawing. Though, as to schools, I think it requires great consideration how far the Government ought to assist, because though at present it appears, from the state of the knowledge of design generally throughout England, that there is an absolute necessity for some encouragement, at the same time great caution is required that too much should not be done. The effect of what I allude to, would be to establish a sort of central or general mannerism by too much legislative interference.

958. You would limit instruction to that which may be said to be positive, exact, and true in art, without allowing it to overstep those bounds?—I would.

959. Would you think it desirable to have a species of central and normal school for teaching those persons who are to teach others in different parts of the country?—Yes; I think it very desirable that some central establishment should be formed, by which I may say a central impulse might be given, without the branches being too much affected by that central influence, so as to reduce the whole to the same manner. I should say it would be very desirable that there should be a central museum in London, and in the provincial towns there should be branch museums, where every species of casts and models, or means by which design might be promoted, should be transmitted from London to the provinces, and *vice versa*.

960. You would have a sort of central depôt, and you would choose London as the nucleus of your instruction, because there is a greater opportunity of specimens of every kind of manufacture being seen in London, and all sorts of discoveries are immediately known both from the country and abroad sooner than any other portion of the United Kingdom?—I think so; I might exemplify it by

by saying, that unless there were a central system, probably one museum might become possessed of something it was desirable every museum should have; but without some general organization this could not be effected. What I allude to is casts from statues, original ornaments, &c., that could be cast in plaster, and transmitted from the central museum to all the provincial museums.

961-2. You would have copies of works of art generally diffused? Yes, and sent into the provinces.

963. Have the people better means of instruction by open galleries abroad than in England?—They have certainly; in fact, I might mention that in London there is not a collection of casts accessible to an artist at all; though in the British Museum there are a number of very fine marbles, there is no collection of casts from the finest statues throughout Europe to which an artist can have access. The Royal Academy have a few, but the room is so small and badly lighted, that except to their own students, it is generally inaccessible; there is no collection of casts from which an artist could improve himself, and which it is desirable and necessary to have. I have felt in my own profession very much the want of such means, whereas on the continent such collections exist in every town of any consequence.

964. You think such museums or galleries might be formed without creating any great expense?—I do, at a moderate expense.

965. Would you think it desirable to give the public an interest in them by themselves being owners to a certain extent; in the country towns you would not make it merely a Government affair?—I think it is probable the corporations might be inclined to join the Government; I have no authority for saying so, excepting the case of Coventry, the mayor of which place informed me that he had no doubt that the corporation would willingly assist.

966. Have you observed any of the mechanics' institutions; what progress they are making?—Intimately I have not; but I am justified in saying thus far, that there is no institution in England to any extent for the application of the arts to manufactures; in Edinburgh a society has existed for many years.

967. Do you think it desirable that institutions of this kind were formed, or that those already formed were extended to connect them with museums?—I do.

968. Do you consider it would be of great advantage to the public, and increase the consumption of works of art, if galleries were thrown open, and the public made familiar with such works?—I have no doubt of it.

969. Might not the casting of works of art in iron be made more extensive and useful than it is?—I am of opinion that statues or works of any kind in cast-iron might be advantageously employed for adorning public walks and public buildings.

970. You have seen the ironworks at Berlin?—I have seen casts from them, I never was at Berlin.

971. Might not a central institution be of use in exhibiting the most beautiful productions of manufacture from every part of the world?—I think it highly desirable to have exhibitions of the finest specimens of manufacture.

972. Might it not be useful in procuring from countries like China, and from Cashmere or Thibet, the product of those countries, and would it not be a great facility for doing so, being situated in London?—I think an exhibition or collection of the best specimens of manufacture from every part of the world would be highly desirable in this country.

973. Would you have any registry or depôt of patterns in a central institution or in provincial ones?—I conceive it impossible to afford the protection necessary for inventions and designs by any other means than by a deposit of the pattern and a registration.

974. You think the inventor is not sufficiently protected under the existing law?—Certainly not.

975. What additional protection would you suggest as desirable; what should be the mode by which that additional protection for them could be most practicable, and would be the most simply and effectually attained?—I conceive it might be had in this way; if there were a central board in London, where a manufacturer, on producing a design, could deposit a copy and register it, that there should be branch boards at Manchester, Birmingham and all the principal manufacturing towns; and when the invention was pirated, the manufacturer should apply to the central or provincial board, who should summon the parties pirating the invention before them; and it would be desirable that the board should have a magisterial power to receive evidence on it, and convict summarily.

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I think the tardiness and expense of the law is one of the great causes of the want of protection at present. It would not be necessary for an inventor in London to deposit his patterns in every provincial town; for if a case arose in which an invention originating in London was pirated in Manchester, on the information of that being given, they might send the original pattern or copy of it to Manchester, and the offender might be convicted there; or, *vice versa*, if the Manchester invention is pirated in London, by having a central board, the pirate of the invention could be convicted here.

976. Might not the inventor deposit one specimen of his work in the local registry, or with the local tribunal, and the other with the central?—Yes; supposing the invention at Manchester or Birmingham, it would be rather expensive and unnecessary to deposit copies at every board. In fact, in some cases of models, it would be so expensive as to preclude it, nor do I conceive it necessary.

977. But in the case of its being copied, to prevent its being copied in a place remote from the place where the inventor resides, would you think it fair to the public that there should be a central depot in which every person, before he took out the patent for a new invention, before he made public a new invention, should have an opportunity of ascertaining if any thing of the kind had been previously invented?—I think it almost impossible that two people should originate an invention so exactly alike as to require such information.

978. Then would there be use in a central board?—I conceive that London being the great mart of every production, an inventor in the country should register at the central as well as at his provincial board, to give him more efficient protection, and I think it highly desirable that the board should have magisterial power to convict summarily.

979. Might not that power be equally used by the local board?—Yes, I consider the local board should have the same power.

980. Would not a local registry have the effect of stimulating the inventive powers of those artists by the registry being open; would it not serve as a depot, and have the effect of stimulating the inventive powers of other artists as well as the inventor?—That would, with other means of facilitating the instruction in design.

981. And raise the public taste?—I think the standard of public taste would very soon be raised by opening a museum in every town. It is allowed that the public taste has improved greatly as regards manufactures, since the French patterns have been introduced. We may expect in the same way, if museums were opened generally, the public taste would be improved, and it would give the artists the opportunity of instructing themselves.

982. Even the simple fact of there being an open gallery in which those specimens of invention of patterns were exhibited, would have the effect of diffusing the knowledge of new patterns, and of stimulating the inventive powers of the artists who saw them there, as well as those who attended in public galleries, would it not?—I conceive it would; an exhibition will always stimulate invention.

983. In fact, you think that encouragement without interference would produce very great effect in advancing knowledge in manufacturing towns?—When I alluded to non-interference, I think the danger of establishing schools is not that there is danger of giving assistance, but it is in establishing every school on exactly the same system, so as to destroy the individual character of the separate school, although I think it quite necessary there should be a central system to give encouragement without absolute control.

Mercurii, 19^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Crabb, called in; and Examined.

James Crabb.

984. WHERE do you reside?—At No. 8, Shoe-lane, Fleet-street.

985. What are you?—I am chiefly engaged in the designing and the execution of fancy works, particularly with regard to the arrangement and decoration of rooms; for example, this design is my own [*producing a drawing*], and I can execute it as well upon the walls as upon a small scale.

986. You

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986. You are a designer, then, for ornamenting rooms in various styles?—Yes.

987. Have you ever been induced to notice any difference between the English and French designs for papers of the best description?—We find the French papers are superior in design, both in the original idea and in the detail of the drawing; they appear to understand their subject very much better than we do in England.

988. Do you deal both in English and French papers?—Yes, we do.

989. The execution of the French papers shows that they are drawn by persons who receive a much better education in that art than any thing we have in England?—In England we have no schools to obtain such instruction; the foliage of this [*producing a French paper, landscape and figures*] is very beautiful; the superior style in which the whole is executed shows that the designer must have carefully studied the aerial perspective of the colouring, as well as the general form and design; the spirit and truth of the animals surpass any thing we should accomplish for a similar purpose in England.

990. You have been induced to make these observations before you heard of this Committee?—Yes; I never heard of it till yesterday; all these specimens are prepared in our ordinary mode of business [*producing several*].

991. Have you, as an English artist, ever been led to reflect on the propriety of having instructions given to those who, like yourself, are engaged in works of design connected with the decoration of houses?—I am continually finding the want of it.

992. You do not find the journeymen are sufficiently instructed to produce works such as the journeymen of France produce?—Decidedly. In the instance of the French paper produced, the printing of it requires a certain degree of taste and knowledge in the actual application of the colours; and if we had the same blocks, I do not expect there would at present be found in the English journeymen sufficient intelligence to print or produce the whole design equal to this French specimen.

993. Explain what you have just said with regard not only to our inferiority of design, but our inability to transfer that design to the paper?—I think it want of information in the workmen. I apprehend that the workmen in France must have a certain degree of instruction given them with respect to the mixing and most judicious mode of applying their tints. In the designs for a French landscape paper, the aerial perspective is usually beautifully attended to in the printing, as well as correctness in the botanical features; and unless the journeyman had the subject familiar in his mind, he could not execute the work with the freedom with which it is evidently done; for instance, I expect that this colour, which here represents a cloud of dust, is put on in a body with a brush, and then softened and made to assume its present form with a sponge; this is the journeyman's own act, and he must have been instructed how to convey the idea, or he could not do it, especially in the distant foliage, where the same plan is pursued with beautiful effect.

994. Then you suggest two points; that the original designer for this class of paper is better than any English one, and that the inferior French workman is a better artist than the English one?—Decidedly; their taste has been cultivated and corrected.

995. This is printed by the common process of printing, is it not?—Yes.

996. By wooden blocks?—Yes; the block-cutters are not inferior to those in France; but I may say that if we had the very same blocks with which this set of paper is printed in France, we in England should not get so good and well-executed a paper.

997. You mean to say, that having the French blocks, you could not get it printed by English printers as well as this is done in France?—Yes.

998. Because in the paper printing also a certain portion of time is occupied by elementary education in France, which our workpeople do not receive?—Yes.

999. And that refers to the finishing, after it has gone through the process of block-printing?—No, this is in the process of printing; there is no superior or foreman in a manufactory who could possibly attend to all these little things, which nevertheless give the work the superiority it possesses; they must be done by the intelligent journeyman, assisted by the artist's general superintendence. In England, the landscape painter must be employed to supply such a design as

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this, and his time would be too costly to be employed in superintending the execution of it; we want a lower rank of ability, one that the manufacturer can afford to employ throughout his work. As regards English papers for ordinary rooms, there is a great variety of beautiful patterns published.

1000. Is the English taste for superior designs in paper much advanced lately?—Yes, I consider it has; there are finer patterns produced than formerly, especially flock papers; but we have yet as many inferior designs as good ones. I think the taste which has prevailed for some time, of colouring the walls of principal rooms a plain colour, is declining; the style of Louis XIV. and others of a rich character are being adopted.

1001. Now, in the carving of the designs for picture frames and glasses, do you find the same deficiency among the English workmen that you have spoken of among the workmen connected with paper?—Yes; we find the greatest inaccuracy in the carving of fruit or flowers; we find them very bad indeed, occasionally.

1002. Have you any information yourself respecting the elementary instruction of journeymen and workmen in France?—None at all.

1003. How did you attain your own skill in designs?—Principally by my own exertions?—I have never had any sort of information given me; my father is a designer, and of course I have always been accustomed to see it, but I have never had any sort of introduction to works of art.

1004. Then you consider your education has been a private one?—Entirely.

1005. What benefits have you derived from any public instruction given in this country?—None at all.

1006. There are no public schools open, or mechanics' institutions, to which you have been invited to resort by their publicity and economy?—Not any.

1007. The galleries of this country are open to you?—Yes.

1008. What galleries have you resorted to, as the means of instructing you or your hand in the execution and in the principle of designs?—The only ones are, the British Museum and the National Gallery; I have found great assistance, in respect of colour, from the paintings in the National Gallery.

1009. Since that has been established?—Yes.

1010. And therefore the inference is natural, that such galleries are of the highest importance to gentlemen engaged in such a trade as yours?—Yes.

1011. You consider it so?—I consider that the more extensive our acquaintance is with works of superior art, the more original and correct our conceptions would be.

1012. Have you been led, from your own personal experience, to think that public instruction to persons whose trade is connected with designs, would be a benefit to them?—Yes, I consider it would.

1013. That is your opinion; have you heard others similarly circumstanced to yourself express similar opinions?—Yes, occasionally I have.

1014. Did you ever obtain any assistance, by means of casts, from the better specimens of sculpture in the museum or elsewhere?—I should derive assistance from them if I had the opportunity, but I have not time.

1015. It would be a matter of some importance to you, and those connected with the art of designing, could they obtain cheap casts of the finer statues and bass reliefs?—Yes, in many cases.

1016. What would be the ordinary education of a person intended for your profession?—He would be apprenticed.

1017. To whom?—To one who carries on the business of a designer, or decorative painter (a separate business); he would not be apprenticed to a general house of business, like Mr. Trollope's.

1018. Then, after he had passed through his apprenticeship, would he be considered in a situation to commence business for himself, or would he pass through any intermediate education or study before he commenced designing?—A youth is apprenticed, and immediately is put on such work as it is found he can do inferior portions of, the patterns of his master; and he continues doing what he is able progressively; if he has ability or inclination to pursue the study of drawing in any way during his leisure hours he does it, but seldom receives encouragement and assistance to do so at any other time.

1019. What mental education is considered necessary to be given to him at the same time?—He has none; the same course is pursued through the whole apprenticeship.

1020. Then

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1020. Then there is no knowledge of the antique given; any classical allusion that he makes in his designs is quite chance?—Quite chance.

1021. Supposing that you were set to design a series of decorations, and were given a particular subject to exemplify, for instance, the history of Cupid and Psyche; supposing that you were not possessed of more than an ordinary degree of information in your profession, how would you proceed to execute those designs?—I could not do it.

1022. Then if you had an order of that kind, would you be obliged to have recourse to artists not connected with your own profession to give you the designs?—If I had an order of that sort, and I found that the French paper of that subject executed, and now existing in France, would not answer my purpose, I should inquire of English artists by profession their charge for designing such a subject, and of the printer the cost; but I apprehend that the cheaper way would be to go to France, where without difficulty I could obtain both the design and the paper made to my order.

1023. Then you suppose that in France gentlemen in your profession would themselves have requisite knowledge to execute works of the kind, without having recourse to an artist?—Yes, their pencil would be sufficiently correct.

1024. Then art is cheaper and goes lower in France than it does here?—Art is more general, and it is cheaper from being better and more universally understood.

1025. Then it should seem, that provided you had the design, you could execute it afterwards in this country?—Yes; but in both cases at much greater expense.

1026. Then we are only inferior in designing, not in the execution of designs?—In the execution of such a paper as that we are inferior [*alluding to a French paper*], because they have more intelligence among the workmen.

1027. Does that arise from having so many colours upon it?—It arises from the taste which is necessary to execute the subject; you do not see much of it here, but in some parts the distant foliage is very good indeed.

1028. Is any part of this done with a pencil?—None. [*The Witness exhibited a drawing of his own to the Committee.*]

1029. In the drawing which you have now laid before the Committee, the Committee perceive it is taken from the Elgin Marbles; did you draw this from the original or from casts?—I drew that and others from an engraved outline, and corrected it by occasionally visiting the Museum, and on my return correcting my drawings.

1030. Is there any engraved outline of this size?—No, it is 20 inches high.

1031. Then how did you execute this; did you enlarge from a smaller copy?—Yes; I enlarged from one about four inches by six.

1032. Do you find an increasing taste for subjects of this kind?—If I had time and opportunity I should pursue them, and expect patronage from gentlemen of taste.

1033. But is there an increasing taste among general purchasers; do you observe a greater demand for patterns or specimens of the antique taken from Pompeii, or from the classical models, than there formerly was; is that taste increasing in the country?—I think it would increase if there were opportunities for satisfying it; but the expense is at present too considerable for general patronage.

1034. Might not one means of increasing it be the diffusion of elementary education in arts and designs, so that you might employ men at a cheaper rate capable of executing works of this description?—Decidedly; for instance, in that pattern [*alluding to the drawing of the Elgin Marbles*], having had no instruction as to the general proportions of the horse and the figures, the difficulty, supposing I had a quantity to execute, would be very considerable, because I must make drawings of the whole to a scale first; now, if I were more conversant with the proportions, I could execute it without, and in that case I could make quite as much money, and the work would be done cheaper, by being done with facility.

1035. Now to what purpose do you propose to apply paper of this pattern?—The idea was to introduce them below the frieze in a dining-room, or on stair-cases, in sunk panels.

1036. So as to produce the effect of a bass relief?—Yes.

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1037. And

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1037. And you think if paper of such a pattern be executed cheaply, that is, if our journeymen workmen could assist in executing such patterns, that there would be a great demand for them?—They certainly would be then extensively employed, either painted or printed; we should have an opportunity of employing them now, but for the expense of executing.

1038. Do not the pattern-drawers for calico printing furnish you with many patterns?—We borrow from each other.

1039. That is, you copy their patterns from printed furnitures?—We copy their ideas, although the actual design may not be copied.—[*The Witness exhibited another drawing to the Committee.*]—Now that is applicable to our business, but not at all to calico printing; that is an arrangement, an idea of colouring of my own, the subject done from an outline engraving.

1040. Is it the practice of your trade to have patterns furnished by the calico printers?—It is not.

1041. Is it a distinct business?—Yes.

1042. Do you find a want of instruction in architecture?—In every branch of decoration.

1043. And is it your opinion that schools or institutions liberally established for the purpose of instructing persons like yourself in the correct principles of design, and in extending their knowledge of the arts, would be very beneficial to them?—I consider it would, by enabling them to express their ideas with freedom.

1044. Is this drawing that you have handed in to the Committee done by yourself?—Yes.

1045. In all its parts?—Yes.

1046. Is it copied from any original done by any other artist, or is the design yours?—The design is mine, but the paper itself is a French paper.—[*Some more drawings were handed in to the Committee.*]—The drawings which I now hand in are drawings to a scale, from a paper designed by Mr. Jones (who is one of the first decorative artists), in the copying of which, the reducing to a scale, I find there are inaccuracies, which, if that gentleman had received an architectural education, I mean to a limited extent, suitable for decorative painting, he would not have committed. This drawing is a French design for a dome ceiling; it is printed in perspective; we have nothing of the kind in England, and its drawing and general execution is very superior.—[*Two more specimens were exhibited.*]

1047. You have two specimens there before you, one French and the other English?—Yes.

1048. Is one a copy from the other?—No; but I apprehend the mode of printing the English one has been copied from the French one, from the mode in which the French one is done. I apprehend these specimens of French paper were imported for the purpose of assisting the printing of English paper, not for this pattern alone, but various others which have been introduced by the same house in the same style as this French one.

1049. What do you consider to be the best qualities of that French paper?—The superiority of the drawing, the elegance of the lines, and the variety which is given to the colour.

1050. Is it more true to nature?—Yes, that is in the correctness of the drawing.

1051. In fact, there is a better knowledge of botany in it than in the English one, is there?—Yes, there is none at all in the English one; no knowledge of botany shown; in the French there is decidedly.

1052. Is that English paper of the botanical pattern which you have just compared with the French one, of the best of English paper, or not?—It is the best of the kind.

1053. Have you any other practical illustration to hand in, or any observation you wish to make with regard to flower-drawing?—Yes.—[*Some more were exhibited to the Committee.*]—These are all French flower borders, which are very well executed; they are most beautifully drawn.

1054. Do you think in England they would be so well done?—No; I think that one of the best we have [*exhibiting another*].

1055. Then you exhibit a pattern of the best English flower-drawing for paper border: and what, in your opinion, is the difference between that and the French one that you have before you?—In the English pattern, the leaves are not

not those of the flower, which is an inaccuracy that we never find in the French; they use the leaves of each respective plant with the finest possible effect.

1056. Now, with regard to the colour, are the colours of the two patterns different?—Yes, the French are superior in brilliancy.

1057. What is your opinion with regard to the effect and combination of the colours of the flowers?—The effect, contrast and combination of the colours, as well as form, are superior in the French; this facility of adapting the forms and colours most gratifying to the eye must be the result of early and continued acquaintance with flowers and plants.

1058. Where are these French papers made?—In the neighbourhood of Paris.

1059. Can you state any thing as to the comparative price between Paris and England of similar papers?—I do not know of any bordering in England that we can get to use for the purpose.

1060. You have said it is desirable that the manufacturing population in your line should have some instruction as to the mixing of colours; how would you propose such instruction to be given?—I am not aware of any information that is given with respect to the harmonious arrangement of colours; for instance, here is a drawing, and there are others amongst those, in which the colouring is entirely my own idea, but it is done without rule. In France they would do it on a fixed principle. I am not aware of that rule, except just in a superficial way. The French colours are also themselves more brilliant than any printed English ones I have yet seen.

1061. By rule do you mean certain proportions?—No; there are certain quantities of colours which must be used in certain places, in order to produce a good and judicious effect.

1062. There is a principle established then, is there?—In all the fine paintings of the ancient masters you find an equality of colour, and it is the same in our work; but we are not instructed; we labour till we obtain an effect that pleases our eye; and this is as often wrong as right.

1063. Do you mean in France, there is any thing like elementary instruction in the science of colouring, for decorative artists, &c.?—No doubt there must be.

1064. Have you any positive knowledge of it yourself?—I judge from the effects produced.

1065. Have you any further observation to make on the specimens you have brought with you?—Nothing further than upon the general want of information which we find. My preceding remarks are not limited to printing, but apply generally to interior decoration.

1066. Is there any want of talent among those who, like yourself, pursue this branch of trade?—I apprehend not.

1067. It only wants free scope given to it, and proper instruction?—Exactly, they want opportunities in early life to make themselves generally acquainted with the various proportions of the human form, animals, architecture, and especially botany and the principle of combining colours to form pleasing effects.

1068. You have never been in France, have you?—No.

1069. Then you form your opinion, not from having been in France, but simply from the works you have seen, both English and French, in this country?—Exactly; and the deficiency I find for want of such public instruction as I apprehend might be given to all branches with success.

1070. With regard to the decoration of rooms, or any other subject of the kind, do you wish to express any opinion you have been induced to form?—No; we find constantly that there is a person who must be consulted in the decoration of the room, and it is very important that that person should have the information which I state is wanting in England with regard to true taste and fine combination in the colours and design to be employed.

1071. Then the principal deficiency is the want of correctness of drawing?—A want of an easy and correct mode of obtaining the knowledge of it.

1072. The want of knowledge of perspective?—Yes, as applied to decorative works.

1073. The want of knowledge of architectural drawing?—Yes.

1074. And what other head?—The want of knowledge of the principle of colouring; we have no certain principle to go upon; all these advantages may

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be obtained in England at present, but at a great cost; they are not attainable by those whom it is necessary should have them.

1075. In the practice of their trade?—I mean in the general use of our business; there are works of art, engravings and works of great merit which will never come under our observation, although we know they are in existence, and would be of invaluable assistance; they are in the libraries of architects and men of superior fortune and talent, and we have no access to them, which, if we did have, by means of a public institution, the general taste would be wonderfully improved and extended; it furnishes able men to direct the student, and is a repository for fine examples of art.

1076. You believe the general labour in a paper-hanging manufactory is inferior to the French manufactory?—It must be.

1077. And therefore it is desirable that the journeyman manufacturer should have a degree of information which our journeymen do not possess?—An intelligent manufacturer, I apprehend, at the head of a business of this kind, would give to his foreman and principal workman opportunities of obtaining that extended knowledge which might be obtained in England through a public institution; he would make a point of doing so for his own advantage.

1078. Provided there was a place open for their instruction?—Yes; now a botanical garden would be of the highest value; for there is scarcely any thing where, in some form, botany is not introduced, and the more extensively you are acquainted with it the better; you get more beautiful lines, more original effects and finer forms than you do by any other means; and the same with foreign birds; occasionally you have fine birds and colouring to introduce, and where you have an opportunity of studying them at your leisure from nature, you can, when required, introduce them and other subjects with facility. We find no colouring equal to that of nature; the illuminated missals are also applicable to our business.

1079. You want extended power of observation by facility of access to every work of the kind which you describe?—Yes.

1080. And that would draw out a great deal of talent which is now not drawn out?—Yes; I apprehend superiority in all branches; we should be able to amass a stock of ideas to be combined and varied as occasion might require.

1081. Would it be a great advantage to you to have the means of studying the drawing of birds from nature itself in the museum, &c.?—Yes, it would; and it would be still an increased advantage if we were allowed access to it early in the day; I can avail myself of no advantage unless it is before breakfast.

1082. Now, with regard to the British Museum, supposing you could have access in the summer from six to eight, in order to design from any of the statues of marble or friezes there, would or not that be a great advantage to you in your trade?—It would; it might be a very great advantage.

1083. If it were open to you to pursue information and acquire knowledge at a time that you could beneficially spare it for that purpose?—Yes.

1084. In the morning and also in the evening?—Yes; but in the evening with less advantage.

1085. Then if it were so open to you, you would go there in fact?—Certainly.

1086. And you apply that generally to other collections of art in which your ideas might be assisted in general?—Yes.

1087. And do you conceive that your observation applies to other persons in the trade as well as to yourself?—To all situated as I am.

1088. You are so engaged throughout the day, that it would be an essential benefit to you to visit these galleries and places or public institutions in the morning or the evening?—Yes, morning or evening.

1089. Have you ever made any application to the trustees of the British Museum with a view to being admitted early in the morning in order to study the antiquities, &c.?—I have not; I have not had occasion to apprehend it was necessary. But supposing that I had had a series from the Elgin Marbles to execute [*alluding to the drawing before shown*] in a gentleman's house, then it would have been of the greatest importance to me.

1090. Then supposing you were to have an order for paper with the design you have put in, being a design taken from the Elgin Marbles, you would then find

find it a great advantage to have an opportunity of frequenting the museum early in the morning?—Yes.

1091. And should you in that case make application to the trustees for permission?—As it now stands, I should certainly, though I do not apprehend it would be granted.

1092. Have you ever turned your attention to the embossing or ornamenting of leather in lieu of paper for rooms?—Yes, but without success.

1093. Have you ever seen any specimens of ancient leather so embossed and ornamented?—Yes, I have, many.

1094. Is it an art at all followed or understood in this country at present?—Not to the extent that it was, not for rooms; it is merely for the backs of superior books, and various things of that kind, but to no extent.

1095. It used to be made in this country for rooms, did it not?—No, principally in Holland.

1096. Upon the whole, is paper-hanging increasing?—The taste for superior decoration is increasing; in noble rooms it is the style and whole effect that mark our taste, not merely the paper.

1097. Is its consumption increasing?—The consumption was always very large, but I think the taste wants more general improvement with regard to the adaptation of the patterns, the arrangement of the paper and its embellishments, a particular always attended to by the French, than in the execution of our ordinary bed and sitting-room papers. There is not sufficient knowledge among the master paper-hangers as well as the inferior workmen, the persons who direct the work; there is not that taste there should and might be, by more widely diffusing a knowledge of the beautiful effects to be produced by combination of colour.

1098. And you are persuaded that the more general knowledge of the artist would tend very much indeed to increase the consumption and improve the arrangement of all these domestic embellishments?—Yes, not only with respect to the executors of the work, but those who propose to have it executed; with the general public there would be a better taste.

1099. Are there any other points on which you wish to observe?—I am not aware of any thing further that I can add beyond the idea that a gallery for exhibiting works of original design would be an advantage.

Veneris, 21^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

James Skene, Esquire, called in; and Examined.

1100. WHAT are you?—I have been secretary to the Board of Trustees for the Encouragement of Manufactures in Scotland since January 1830, and am also secretary to the Royal Institution for the Encouragement of the Fine Arts in Scotland.

1101. Have you had any opportunities of acquiring information with regard to the advantage which manufacturers may derive from an increased knowledge of the arts of design?—My opportunities in that respect have been during the greater period of my life; I was educated abroad, and stayed in one of the foreign academies of design for three years, when a young man, and since that period I have been about ten years in different countries, and being fond of art myself, I have paid considerable attention to that subject.

1102. Will you state to the Committee when the Board of Trustees was instituted, and what is the constitution and object of that board?—The Board of Trustees was instituted at the time of the Union of England and Scotland; in consequence of some alteration that took place in the customs and duties connected with the two countries, a sum of money became due by England to Scotland, payable to different establishments and different individuals. The surplus of that

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sum was appointed by Government by the 15th article of the Treaty of Union to be employed, in all time coming, for the encouragement of manufactures in Scotland. That was the first establishment of the Board of Trustees in the year 1807; at that time an annuity of 2,000*l.* was appointed to be paid for seven years to the board. That was the first grant. The board, nevertheless, was not established till the year 1727; there came to be accordingly arrears of that 2,000*l.* for seven years, which made 14,000*l.*, which was then paid to the board, as also a sum of 6,000*l.* of further arrears after the annuity had been made permanent, and laid the foundation of their funded property. The grant of the 2,000*l.* was then rendered perpetual, and they have ever since received that sum.

1103. What is the whole amount they receive?—Various alterations have taken place in their proceedings, and their funds have been considerably augmented; some of their funds being in the public securities during the war, and exceedingly well managed, considerable savings were obtained by that means; so that now their funds consist, in the first place, of the annuity of 2,000*l.* payable by Government; they have the sum of 30,000*l.* at present in the hands of the Water Company of Edinburgh, for which they receive the interest; they have 15,000*l.* in the hands of Mr. Innis, of Lochalsh, also yielding interest; they have a sum of 1,000*l.* in the hands of the town of Edinburgh, which at present yields no interest, as the town is bankrupt. They built the Royal Institution, a large building in Edinburgh, for the purpose of accommodating different learned bodies there; the Royal Society, the Royal Institution for the Encouragement of Arts, and the institution for antiquities (the Antiquarian Society as they call it), and also for the accommodation of the board itself; they receive rents from those other societies which amount to the annual rent of 740*l.*: that constitutes the fund.

1104. What is their annual income applicable to the purposes of the board?—

[*The Witness delivered in the following Paper:*]

PRESENT STATE OF THE FUNDS AND EXPENDITURE OF THE BOARD OF TRUSTEES
for MANUFACTURES in Scotland.—J. Skene, Secretary.

THE Board of Trustees for the Encouragement of Manufactures in Scotland derives its origin from article 15th of the Treaty of Union between England and Scotland, in terms of which a sum having become due by England to Scotland, as an equivalent for certain alterations in the respective revenues of the two countries, a portion of that sum was converted into an annuity of 2,000*l.* redeemable by Parliament at any after period, by payment of 40,000*l.* This annuity, or its redemption price, to be employed in all time coming for promoting the fisheries and manufactures of Scotland.

The annuity having been allowed to remain in arrear, until the Board of Trustees was actually constituted in the year 1727 (13 Geo. I. c. 26. 30.), the arrears being paid up, gave rise to the funds now in the hands of the board, and to which subsequent additions were from time to time made by savings, the advantageous sale of stock in the public securities, and of property purchased at a low rate for the purposes of the board, and afterwards sold to very great advantage.

A further sum of 2,056*l.* 13*s.* 8*d.* was granted by Parliament under the Acts 10 & 27 Geo. III. for promoting the growth of flax and hemp in Scotland, but this sum has now been withdrawn by Government; and a further reduction of the funded property of the board took place, by an order to pay out of that fund the sums of 8,000*l.* to the Botanical Garden, and 1,000*l.* to the Astronomical Institution of Edinburgh.

The present state of the fund, of the burthens affecting it, and of the sum remaining for carrying on the purposes of the board, are as follows:—

	£.	s.	d.
1. The annuity, payable in discharge of equivalents due to Scotland - - - - -	2,000	-	-
2. £. 30,000, bearing interest, 3 $\frac{1}{2}$ per cent. - - - - -	1,050	-	-
3. £. 15,000 - - - - -	525	-	-
4. £. 1,000 in the hands of the Town of Edinburgh, not yielding interest at present - - - - -	-	-	-
5. Rent of the Royal Institution, built out of the funds of the board - - - - -	740	-	-
	£. 4,315	-	-

The Fund is burthened as follows, by grants ordered by Government :—

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	£.	s.	d.
1. To the Royal Institution of Arts - - - - -	500	-	-
2. To the Agricultural Museum - - - - -	300	-	-
3. To the Horticultural Garden - - - - -	200	-	-
An annual sum, payable as compensation annuities to Stamp-masters deprived of their offices, by repeal of the Linen Acts - - - - -	1,076	-	-
The Drawing Academy, including feu-duty of ground - -	430	-	-
Further expense in coals, lighting, taxes, repairs and contingencies - - - - -	230	-	-
SALARIES to Officers of the Board :			
The Secretary - - - - - £.	-	-	-
First Clerk - - - - -	420	-	-
Accountant - - - - -	240	-	-
Allowance for house to ditto - - - - -	50	-	-
Messenger - - - - -	50	-	-
	760	-	-
For new casts and other expenses attending the gallery -	-	-	-
Sum left for promoting the objects of the board, and covering incidental expenses - - - - -	719	-	-
	£.	4,315	-

N.B.—It is to be observed that the annuities to Stamp-masters, as most of them are men of advanced age, will progressively fall in for the benefit of the funds of the board.

1105. What means have been taken by the Board of Trustees to extend the knowledge of the arts, principally of designs, among the people of Scotland, particularly the manufacturing population?—The principal means which the board have followed for that purpose has now been in operation for about seventy years; about seventy years ago they established a school for drawing, being aware of the advantage which foreigners possessed over this country as teachers of design at that period; they got a person of the name De La Croix, a Frenchman of considerable skill, who set that institution a going; it was for the accommodation of forty pupils taught by one master, and the pupils are admitted gratis. They offer specimens of their capacity and certificates as to character to the Board of Trustees, and they judge of those who are to be admitted, giving the preference to those who seem the most deserving of it. It is an establishment which very soon rose into great repute in the country, and has continued exceedingly successful ever since.

1106. Has the number of pupils increased?—The number of pupils has not increased; it still remains the same establishment, with only one master. It has been managed since the period of its first establishment by a series of very eminent teachers. The person who now holds it, Mr. William Allen, is the first artist in Scotland. The board contemplates extending it, and they are at present taking measures for that purpose. Hitherto it remains on the same footing, only forty pupils, but so great is the demand of the public for the extension of it, and so high does it stand in their estimation, that although there are about four or five elections of pupils in the course of the year, there generally are at least ten candidates for every single vacancy that occurs, and it comes to be a matter of very disagreeable administration to the board to reject so many young men from having instruction in the art of design, when they seem desirous to obtain it.

1107. Do these young men afterwards devote themselves to that part of designs connected with manufactures?—They are principally engravers and statuarys, also artists, coach-painters, house-painters and manufacturers; persons of that kind.

1108. Do you happen to know whether Mr. Wilkie was educated there?—I believe there is not an eminent name in the history of art connected with Scotland where the individual has not been educated at that academy. It has produced the most eminent men, either as artists, engravers, or as connected with any of the corresponding professions; in fact it has done a world of good to the country.

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1109. Do persons recommend young men for introduction to that establishment from the distant provinces?—O yes, from every part of Scotland.

1110. Will you state how they are selected?—They produce specimens of their talents for drawing; they produce certificates of their good character; the board is very particular upon that subject; also if they are apprentices they produce certificates from their masters that they will give them the means of attending, and then all these are examined by the Board of Trustees; and that young man whose name perhaps they are ignorant of, but that young man whose qualifications seem best, is the person elected. The only preference they seem disposed to give is to the younger classes of them in preference to older ones.

1111. Do you know if Mr. Wilkie was educated there?—Certainly he was.

1112. Any other engraver do you recollect?—Mr. Barnet, Mr. Wilson, Mr. Allen himself; in fact all the artists of any eminence connected with Scotland have been educated there.

1113. This school and the Royal Institution are at Edinburgh?—Yes.

1114. Have there been any subordinate schools in any other part of Scotland connected with the Board of Trustees?—The Board of Trustees established a branch school for the express purpose of teaching the pattern drawing for table-cloths, diaper and matters of that description, at the town of Dunfermline; it was upon a particular system, and the board engaged to give fifty pounds a year to a master, provided the manufacturers of Dunfermline would contribute an equal sum. They did so, and that school was in operation for a good many years; I do not exactly recollect the number of years, but for a good many years, and was exceedingly beneficial, and in fact was one of the great causes, in conjunction with the encouragement of premiums for the best articles of manufacture given annually by the board, of raising the establishment of linen manufactures in the town of Dunfermline. Last year the manufacturers declined contributing any further to it, because it had been reduced to a few only, who contributed their proportion, and these few, two or three of the manufacturers, said that the burthen was too hard upon them, and they could not contribute any longer, wishing the board to advance the whole sum of one hundred pounds. That was incompatible with the idea the board had of ensuring the establishment which they fostered, being one beneficial to the manufacturers themselves, that they themselves should give the whole sum, and therefore they declined giving it, and that school has accordingly fallen.

1115. Then the contributions from the manufacturers fell so low, that the board would not contribute their proportion?—Yes.

1116. But if the manufacturers found it advantageous, why did they discontinue their contributions?—They found it advantageous, but the whole body of them were disinclined to contribute to it. There were two or three who continued to contribute to the last, but they found 50*l.* a year was more than they were disposed to give. The master could not undertake it under 100*l.*, and the board was not inclined to give above 50*l.*, which they originally proposed.

1117. Has any school been substituted for that of Dunfermline?—None.

1118. Not by the inhabitants themselves?—No.

1119. Have there been any schools established at Glasgow, Kilmarnock or Paisley, or any where there?—Not that I am aware of.

1120. Do you think they might be established with advantage?—I think with the very greatest advantage.

1121. Has not the shawl trade somewhat decreased at Paisley and that neighbourhood?—The shawl trade rose to a very great height till about a year ago, when considerable failures took place among those engaged in that trade; they attribute those failures to the introduction of the French shawls; whether that is the case or not I cannot say, but they are not now so flourishing as they were years before.

1122. Do you know whether the superiority of the French shawls has resulted in any respect from the superiority of the patterns or of the designs?—The designs of these shawls are almost confined to the Indian patterns; but I believe it is the general opinion that the French have exceeded even in that respect the English in their patterns, because they have turned their attention to it in a more efficient manner. There is a school at this moment in Paris, where about seventy pupils are instructed expressly in that particular branch of shawl patterns.

terns taught by a person who has written a pamphlet on the subject; and I believe the price of their shawls is under that of this country.

1123. There is no school at Paisley then, is there, connected with the shawl trade?—I am not aware that there is.

1124. Can you tell whether the Mechanics' Institution there give any instructions of the kind?—I am not aware; but the Board of Trustees, being aware of the deficiency in that respect, has now sent an exceedingly clever artist to Paris, for the purpose of gaining information upon that subject, whom they mean to introduce to the academy at Edinburgh, and to establish a class for that especial purpose, not for teaching shawl patterns alone, but patterns in general connected with manufactures.

1125. You have stated that it would be an advantage to have branch academies established in the different manufacturing towns in Scotland?—So far as my judgment goes.

1126. What do you think would be the best footing for establishing those?—It appears to me that the best footing to establish those would be to have a system of instruction; a central establishment upon a regular system, which should not be deviated from in any respect; I have not any doubt that in a very short time a number of students would be raised in that central establishment, who might then be sent to the different parts of the country where they might be required, and establish branches in communication with the central establishment, and under the same regulations and the same superintendence.

1127. You would have a central school?—Yes.

1128. That at the same time would serve not only as a school for instruction, but also a kind of *haut ton* for the most recent improvements in all the different combinations of art connected with manufacture?—Yes; I should be disposed to extend it pretty far in that respect, particularly to make it an establishment of different classes. One of the great defects in the mode of instruction in this country is, that the first branch of art, namely the fundamental one, is that which in this country is neglected; that is what is called drawing from the round; it is, in fact, the rudiments of design, the most indispensable, although the most neglected; except the Royal Academy and that academy of the Board of Trustees, I am not aware any other teacher of drawing does really adhere to that system which I know in French academies to be the only system that is taught, because they conceive, and it has been the opinion, I believe, of artists for many generations, as well as the old masters, that that is the only species of study which is requisite to form an artist. If he has once acquired a knowledge of drawing from the round, or drawing from objects of beautiful outline, and containing means of light and shade, that he is enabled then to turn his talent to any of the branches that he may require without any further instruction. In this country we seem to take a secondary part of it; to take instruction in a more advanced part, and neglect the rudimental part.

1129. And, in fact, is it not true that in correctness of drawing the human figure, and in the knowledge of proportions, we are very deficient?—Very much so in general; and on that account I would make it a rule of that establishment, that the first class should be that one in which instruction is given in chalk drawing on a large scale from the round, having a series of second classes where the different branches connected with the useful arts were taught, which covers very many; architecture and all other branches connected with the useful arts, ornamenting, decorative, house-painters, and so on.

1130. And in an establishment of that kind you would not only make the fundamental principal (correctness of design) the object, but also what may be termed the perspective in botany, and those things which are connected with certain sciences which may be called positive parts of art?—Yes; and it appears to me a very little instruction, perhaps a few lectures, on this, as far as it is applicable to the useful arts, would be sufficient; that is, on anatomy, chemistry, optics, with reference to colours, and botany. It appears to me there is a very great defect in general in our patterns, in botanical accuracy, where flowers are introduced; the foreign pattern-drawers are uniformly correct; our pattern-drawers very seldom so.

1131. Would you sub-divide your institution in another way?—Yes; I would have a third class for the higher branches and for the purpose of artists; but that confined alone to men whose object in life was to be artists.

1132. But in such an institution as that, would you not have a certain sub-

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division of instruction, so that pupils coming there, and wishing to devote themselves to the study of casting in bronze or in iron, or studying modelling silver, or turning themselves towards pattern-drawing on cotton or on silk fabrics, might have the means, after a certain time, of turning their undivided attention to any particular branch of that kind?—Yes, comprehending the requisite acquaintance with the manufacture itself.

1133. So that they might go out from the institution, having chosen that division of the subject most suited to their capabilities; they might go out as manufacturing artists, to accomplish the particular object which they felt themselves most particularly qualified for?—That is my view; and the purpose I should have in dividing it into classes would be this, to in fact repress an error which those academies are exceedingly liable to fall into, and which the academy of the Board of Trustees in Scotland has already fallen into; that is, of neglecting those parts of the study which apply to the useful arts, and dedicating their attention alone to the higher branches; in fact, making all the pupils study as artists, and not as men to pursue useful branches of occupation.

1134. In fact, is it not true that it is an exceedingly dangerous thing to pursue, in such institutions, those portions of art which may be said to be connected with individual taste or individual genius, since the tendency of so pursuing them must be to neglect those portions of art which are positive and true, and founded upon unvarying principles of art?—Yes.

1135. How would you propose to prevent the tendency that you have described?—I consider that the division into classes might produce that effect, because, if the first class is imperative that no pupil could enter the academy without going through a course of that first class, then he would be enabled to turn his talent to any branch of design he might choose; he may then quit the academy. If he chooses to follow out the pursuit to the highest branches by the recommendation of the master, he may be permitted to do so; but it has been experienced in those academies in Scotland, that many pupils who come there with a view towards the useful arts have quitted it and become artists themselves.

1136. And do you think that that has gone too far?—I think a great deal too far.

1137. And do you think that the sub-division into classes would be sufficient to correct that?—With precise rules on the subject, which should not be deviated from either by the master or the pupil.

1138. What do you reckon would be the expense of such subordinate drawing-schools, and how might it be defrayed?—It appears that the expense of that academy in Edinburgh, where forty pupils are taught, is exceedingly moderate; the master receives 150*l.* a year, and there is an officer receiving 50*l.* a year; and with taxes and lighting and fire, and so on, there are some other expenses, but of no great importance, and that is the whole amount of it.

1139. Supposing subordinate schools were established at Glasgow, Paisley, Kilmarnock, and other manufacturing towns in Scotland, what expense do you reckon they would be attended with?—I should conceive that a sufficient master would be found at 100*l.* a year, to carry on the establishment.

1140. Might it do for a master at certain times to make circuits through the manufacturing districts, and give instructions for three months, or some such period?—I rather doubt that; drawing requires a little time.

1141. You think it would require a continuous master?—Yes, although it does not require very great labour on the part of the master, it still requires a certain degree of superintendence, that he sees what the pupils are doing; but it appears to me, the more numerous an academy is, the more advantage the pupil derives from it, because he improves by what he sees his neighbours doing; it does not require much labour on the part of the master, but it requires a person to be able to correct where errors occur. In that school of forty pupils I have not any doubt that at any period six or eight might be drawn from it perfectly capable of teaching the art of design.

1142. Then you think instruction should be local, or fixed in certain portions of Scotland?—It appears to me so.

1143. Do not you think it very desirable, on the supposition that these establishments were formed and connected so with the mother establishment in Edinburgh, that publicity should be an essential ingredient of all their proceedings

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ings, and the state of the school, the number of pupils, and accounts of the funds should be annually laid before Parliament?—Clearly; I think that would be attended with the greatest possible advantage; it would interest the public on the subject, and the interest of the public is very much wanted.

1144. Are there reports annually made by the board?—Reports are made to the King; that is to say, to the Treasury. They are not made to Parliament at present, but they might easily be extended to Parliament.

1145. Has any thing been done for pattern-drawing in Scotland by the Board of Trustees?—The board established prizes for pattern-drawing in their academy, and a good many very creditable specimens have been, within two or three years, produced; but there is one deficiency there, which shows the necessity of teaching for that matter, which is this; that many of those patterns that were exceedingly beautiful, were not altogether adapted to the operative part of the manufacture; the persons were not conversant with looms, not conversant with manufactures in fact, and therefore they require the means to be provided of having recourse to a master who can instruct them in the working of the fabric, whatever it may be, to which their pattern has been employed.

1146. In fact there may be said to be a peculiar intermediate branch between the original design and the invention of that design in the manufacture, which should have separate instruction of itself?—Yes; but it does not appear to me that it is necessary to be an intermediate branch, because the artist may himself be instructed in that matter.

1147. In France the workman is more an artist than in this country?—The system in France is very different from this country, because in France the artists of the first eminence employ their time, and make it the most profitable part of their employment, in pattern drawing, and they are paid a very high price by the manufacturers. There is a legislative protection to their work, which in this country we have not, and yet it is of great importance; so that for a year (I believe that is the period) both the manufacturer and the artist is quite sure of his pattern not being pirated. It appears to me, that some legislative interference in that matter would be almost necessary to go hand in hand with any establishment for encouraging the art of design amongst the middle class of society in this country, that they may be protected in the production of their genius; otherwise neither the manufacturer can afford to risk the loss of the pattern, or to pay a large sum for the pattern which he may lose, nor can the artist risk it.

1148. And would it not be desirable to draw certain distinctions in the degree of protection to be given; some articles requiring one period of protection and others a shorter period?—I believe that is the system in France.

1149. And is it not also desirable that there should be a tribunal, before which a speedy and a very cheap remedy should be given in cases of piracy of patterns?—I am not quite conversant with the French system; I do not know how it is administered; I know that it exists, and answers its purpose.

1150. But, on general principles, would it not be exceedingly desirable that a speedy and cheap remedy should be given to the inventor of a design?—Clearly; and that should be perfectly cheap; a small sum to be paid for the right of proprietorship.

1151. Not only would you have an adequate tribunal, but you must also have some satisfactory mode of identifying the design?—Yes.

1152. Have you turned your attention to the best means of doing that, by registration, or by mark, or any other means?—I have thought on the subject; I am not altogether prepared to give a specific answer to that question at present, because it is one requiring some consideration; but I do not see any difficulty in devising the means of doing it.

1153. You have not turned your attention to the propriety of establishing any system, local or central, or a combination of both, for the registration of such original designs?—I have thought on that subject also; I think if any thing of the kind is done by Government, of extending the copyright law to those smaller periods, that it would require to have means of registration in the different portions of the United Kingdom, at all events in the metropolises.

1154. Has any thing been done to improve the knowledge of colours; do you think those engaged in manufactures in Scotland require improvement in that respect?—It appears to me that one thing in which the British manufacturer is most

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deficient is that of a knowledge of colours; at present, as far as my acquaintance with manufactures goes, I believe they copy entirely their patterns from France; in doing so, if they introduce any alteration into them they often spoil them; and it is a matter which is not a very difficult one to obtain a knowledge of, the theory of colour: but it is one which appears to me a very singular circumstance that it is not sufficiently attended to, because we know quite well that any deviation from the regular established and fixed rules of harmony of colours produces the same effect to the eye as any deviation in music from the harmony of notes. It produces an equally bad effect; and in placing our manufactures or fancy goods along with French fancy goods, it has often struck me as a remarkable circumstance to see how very little those rules which are exceedingly simple, are attended to in the English copies. That was my reason for suggesting a lecture on that part of the subject, on optics, in fact on colours, at those schools; for the rules are simple, but quite necessary to be known to any person who has occasion to place colours in juxtaposition.

1155. Are the French dyes superior to ours?—They seem to me to be very much superior.

1156. In brilliancy or permanency, or both?—In brilliancy; as to permanency, they have two species of them, permanent colours, and colours not permanent. The one is sold at a much less price than the other; and I believe a great deal of their goods which are exported are not permanent in colour. The Swiss are also very superior in point in dying.

1157. Do you think the Board of Trustees would be able, with their present funds and means, to establish such schools in the manufacturing districts of Scotland?—The funds of the board have been very much reduced this last year; they are now exceedingly small, but they are at present engaged in measures for the extension of that very object, because it appeared to the members of the board that that was the most essential requisite for the improvement of our manufactures, because it is obvious to every one, that, in point of excellency of workmanship, the British manufacturers have risen to the highest pitch; it is only in the taste of design in which they are deficient; therefore the Board of Trustees have particularly directed their attention to that subject, as their funds have been so much reduced that they do not see they have the means of doing much else.

1158. Do you think it probable that something will be done by the Board of Trustees in the course of a few months?—In the course of this ensuing winter I expect that a good deal will be done on the subject.

1159. Would it not be very desirable to connect institutions of this kind directly or indirectly with botanic gardens, so that the pupils might have the means of studying flowers, and acquiring a correct knowledge of natural flowers?—Yes; I know that the French pattern-drawers have the flowers before them. I believe, in this country, when they do make patterns, which is not very often, they take any book of travels containing flowers, which may or may not be correct; but I know the French artists copy from the flower itself, and that, being in the hands of skilful persons, it is always botanically correct.

1160. Might it not be desirable, if it were possible, to create some connexion between such institutions and botanical gardens?—I think it decidedly of importance.

1161. Has that ever been proposed?—No, I never heard of its being proposed.

1162. How many lectures on botany do you think would be necessary for artisans?—I cannot say exactly the number, but I should think very few; it depends on the person giving the lectures; the subject may be concentrated; all that is requisite for the useful arts may be concentrated so as to be delivered in a very few lectures.

1163. Should you think, generally speaking, that there would be any objection on the part of botanic garden institutions to allow such connexion to exist between institutions connected with arts and botanic gardens?—I should think not, as far as Scotland is concerned; the botanic garden is in a manner under the control of the Board of Trustees, who of course might, if it were requisite, insist upon that.

1164. Might it not be possible to connect institutions of this kind, not only with botanic gardens, but also, to a certain degree, with institutions in surgery; for

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for instance, anatomy and other branches; do not you think it would be desirable, if it were possible, to unite institutions of this kind with other institutions connected more particularly with science and art?—I can have no doubt as to the beneficial effect likely to result from it; how it might be brought about, I am not quite aware, except by employing persons; there are only professors; I am perfectly persuaded of the advantage that would arise from it.

1165. Do you think, on the whole, that there has been an improvement of late years in Scotland, both in patterns and in dying?—Yes, I think the improvement in matters of taste in general has been very remarkable in Scotland within a few years, and in dies there has been a very great improvement; since the Board of Trustees have given premiums for that special purpose, there has been a very conspicuous improvement. In patterns the improvement has also been obvious, but not so very great as yet, because there is no instruction given in it; the young men who present these specimens of drawing are left to themselves, and they frequently go wrong in many particulars; it appears to me there is a great deficiency in the want of instruction.

1166. Are any lectures given on that subject?—None.

1167. Would you state what is the extent of the prizes given by the Board of Trustees?—The Board of Trustees give 24*l.* a year to be divided into prizes for the young men. There are six prizes for ornamental drawings, and six prizes for drawings from the round. The young men produce the first and the last of their performances during the season, in order that the board may be able to compare their progress; and these are kept in the possession of the board, not returned to the young men. They are also exhibited to the public.

1168. Would you state what prizes are given by the Board of Trustees for improving manufacturers' patterns?—These are very numerous, and vary from year to year according as the state of manufactures and the state of the demand for manufactures seem to require, also according as it appears to the board that there are particular branches of manufacture which might be conveniently and advantageously introduced into the country; therefore the premiums which they have offered have varied from year to year. Their principle is, that they shall not continue to give premiums for a longer period for the same purpose than what is quite sufficient to introduce it; when once it is introduced they suspend the premium, because they consider that if it cannot maintain itself after that it is not worth encouraging.

1169. Will you state to the Committee for what subject of arts they have chiefly been given?—Formerly there were a great many premiums given for the purpose of the linen manufacture; these have now been suspended. There are many premiums given for the woollen manufacture; for all the branches of that manufacture. Within these two or three years the board have particularly turned their attention to matters connected with woollen manufactures, to the branch of carpet manufacture; and they have been the means of very much extending that branch in Scotland by the introduction of three or four new descriptions in the branches of manufacture which never were known in the country before, never practised in Scotland at least, and which have been most successfully introduced, and are now rising into great reputation. They have also turned their attention particularly to the subject of the shawl manufacture; a number of their premiums were dedicated to the shawl manufacturers; and, amongst others, being aware of the disadvantage which the shawl manufacturers were exposed to from drawing the yarn used in that manufacture from France, and from France alone, because it was only there where it could be spun, the Board of Trustees offered a high premium for the introduction of the art, and have succeeded in introducing it; and it is now established in Glasgow and Leeds to an extent which I believe now supplies the market as quickly as the French agents did, who do not come now to this country for that purpose.

1170. What was the amount of the premium?—The amount of the premium was 300*l.*; it was the largest premium which the board ever offered for any subject, and they consider they have done a very great benefit to the country in having succeeded in that scheme.

1171. What is the nature of the improvement that has been introduced in carpet manufacture?—They have introduced the system of making carpets in imitation of Turkey carpets, because they are made of coarse wool, which is more suitable. Their view was the consumption of Scotch wool, which is coarse wool compared with the wool of England, Saxony and other countries; the

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view of the board was to extend the market for the Scotch wool, and therefore they introduced the manufacture of Turkey carpets, which has been exceedingly successful, and has very much increased the consumption of that staple of Scotland. They then extended it to the Persian carpet, which is a different fabric also, and that has also been successful; there are a great many looms now employed solely upon these branches. I cannot altogether say, but I believe the carpet manufacture has very much increased in consequence of the introduction of all those different branches. They introduced also the tapestry mode of making carpets in imitation of French carpets; they also introduced the making of carpets from cow-hair, which is an article that formerly was not used in any shape but in that of mixing lime; in fact it was of no use.

1172. When was that introduced?—That has been introduced two years; the premium was offered about three years ago; the yarn was spun generally in the gaols and correction-houses, and those sort of places, by the people who were there, and carpets have been produced of exceedingly good workmanship, and very useful for many purposes, particularly for shops and for lobbies, and purposes of that kind. It is a coarse manufacture, but a very useful one.

1173. Is it peculiar to Scotland?—Altogether peculiar to Scotland; the idea, in fact, occurred to myself; I had seen the use of cow-hair in making rugs and things of that kind in Flanders; and I suggested that improvement, and it has been adopted.

1174. But does not this improvement rather apply to the texture than the design?—The texture entirely; the design is that of the Turkey and Persian carpets, but that has improved the art of design a great deal, because, being a new subject, the artist has bestowed a good deal of attention on the subject.

1175. What is the difference between the French and Scotch designs for carpets?—The French design is what is called tapestry carpets, which has also been introduced into Scotland. The Scotch have now imitated that French pattern I think with very considerable success. Those require botanical accuracy above all things, because they generally are groups of flowers thrown down on a dark ground.

1176. And is there not a much greater variety of shades of colour?—Much greater; formerly in the Scotch manufacture, and I believe in the English also, they could not introduce above four colours, except by mixing the threads; except by mixing a thread of two different colours. I know that from a circumstance which was mentioned to me by a colour manufacturer in Scotland; he had arrived to the extent of introducing fourteen colours, or tints, which was conceived to be almost impossible; however he was a very ingenious man; his name his Whitlock, and he set himself to work and he has very much augmented the number of colours now introduced into patterns. In that respect and in the circumstance of design, and the beauty of execution, I think he stands pre-eminent.

1177. Has any attempt been made to introduce what the French call velvet carpets?—He has done it, and very successfully, and has obtained a patent for that express carpet. He has sold the right of making that carpet, I believe to some English house.

1178. Does not that require a wool of much finer texture than what is generally used?—No doubt it does; Scotch wool is quite unfit for it.

1179. What is the wool they use for that, do you know?—I cannot precisely answer that question.

1180. Could you state what might be the prices given for some of the best Turkey carpets made in Scotland lately?—No, I cannot.

1181. Do not you think that a central institution might be of great service, not only in teaching designs and in collecting different designs, but also as a sort of dépôt for any thing which might be new in any part of the world, and which might be collected as connected with arts and manufactures?—Certainly.

1182. For instance, the subject you just mentioned with regard to the wool, the premium given by your institution for the wool, which they could not have originally procured, but which they now procure from France; might it not be the object of such a central institution to acquire from all parts information of that kind, and to make their establishment a kind of dépôt for all such information?—Yes, I think so.

1183. For instance, there is a mixture of gold which the Chinese often have to work in japan trays, and which we do not know of; it might be very advisable for such an institution, whether it was in London, or Edinburgh or Dublin.

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Dublin, to make it one of its objects to collect such articles as those?—I have always been desirous for some years back to introduce something of that kind into the establishment of the Board of Trustees, but the diminishing of the funds entirely put an end to the idea. I had made some progress in preparing for an establishment such as the Committee has suggested.

1184. And in any report that should be laid before Parliament annually, the novelties of that kind introduced, and the activity therefore provided on the part of the institution, should be specifically mentioned in the report to Parliament; any new thing of that kind in which they had extended the means of improving our arts, in material as well as in design, might also be mentioned annually, as it would give a stimulus to the activity of the institution, mentioning that in the report to Parliament?—I think it would be attended with great advantage, because it would promulgate the existence of the thing, which otherwise is not known. In case I may have been misunderstood in what I said with regard to the wool which the board introduced as referring to the shawl manufacture; it was not the wool, which is the Thibet or Cashmere wool, which is in fact imported into this country, exported from here into France, there spun and re-imported into Great Britain; it was the art of spinning merely, which is a different mode of spinning, that the board introduced.

1185. Where is it spun in this country?—In Glasgow and Leeds. It is a patent manufacture, and the patentee is in Glasgow; he has disposed of the right of spinning to a house in Leeds.

1186. Do not they spin that in France?—In France they do. This is the French mode of spinning, and the French supplied our manufacturers entirely with that article; now, our manufacturers are supplied from home.

1187. Do you mean the wool of Thibet?—The Thibet wool; the Cashmere wool. As connected with the subject of spinning Cashmere wool, it may be worth while to mention that the same system of spinning is applicable to all the finer wools, the Merino wools and all the finer wools; and has, by this establishment recently introduced in Glasgow, been extended to all those fine wools; they not only spin those wools, but they begin to manufacture the finer fabrics for ladies' dresses, which were formerly imported from France alone; they now manufacture them in Glasgow in consequence of having obtained the mode of spinning the yarn.

1188. How far does the Royal Institution contribute to the improvement of the arts in Scotland?—The Royal Institution is now connected with the Board of Trustees, in consequence of an arrangement which took place about four years ago. Therefore the Board of Trustees have obtained access for their pupils to the library containing works on the fine arts, and every thing connected with that subject; they also have the privilege, for the pupils of the academy, of attending their gallery of pictures, and copying pictures there, and studying as they choose.

1189. Would you state what is the collection that the Royal Institution have of pictures, of casts, of engravings and of books?—The Royal Institution have no casts; it is merely confined to pictures; it is a private institution supported by private subscription, and they have expended the whole of their funds in the purchase of the pictures of the old masters, of a collection, not a very large one, but an exceedingly good one, of paintings, which is now open to the pupils of the academy of the Board of Trustees. The gallery of casts consists of about one hundred excellent casts of the finest works of antiquity; they have also the Elgin Marbles, and have received a number of presents and legacies of different works of the same character. They obtained the originals from Lord Elgin; a great many of the casts which he had taken at Greece of different buildings, which are now in the collection of the Board of Trustees.

1190. Are these galleries open to the public?—They are open to the public; to the artists always; to the public on certain days, but always to the artists, and always to the pupils of the academy at all times.

1191. How many of such open galleries have you in Edinburgh, galleries of art?—Only these two, the institution and the academy of the Board of Trustees; there is also the Scotch Academy, an association formed by the artists themselves, not yet a chartered society; and they have annual exhibitions of their own pictures.

1192. What open galleries or collections of works of art have you in Scotland

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land open to the public?—There is one at Glasgow; but I am aware of any other but that and the one in Edinburgh.

1193. Do not you think it very desirable indeed that such institutions should be formed?—I think most desirable.

1194. And that they should also be entirely open to the public as much as possible?—Clearly.

1195. Do not you think it very desirable that such institutions should not only be open in the middle of the day, when the rich can devote their time to the inspection of works of art, but as much as possible at early hours of the morning, and also the evening, when the labouring population may wish to go there, not only with a view to recreation, but also to instruction in their own art, as far as they are connected with art?—The only difficulty that occurs to me with regard to that is the want of light.

1196. But in the summer?—In the summer, certainly.

1197. And as far as it might be practicable, in the winter too?—It would entail some additional expense, but I do not see why that should be an obstacle to it. There would be some additional expense for attendance. To the great facilities that occur abroad of exhibition of works of art, I attribute very much the proficiency that exists in foreign countries in the knowledge of design, and in the higher scale of taste that exists among the middling classes of society abroad, compared to what it is in this country, for here it seems to be confined to the higher class alone almost.

1198. Have you any exhibitions in Scotland for the exhibition of works of art, such as ingenious patterns and manufactures or ingenious specimens of weaving?—That intention was contemplated, but never has been put in practice.

1199. Was it from any disinclination on the part of the artisans to send works to such exhibitions that that intention was not carried into practice?—Not precisely; nevertheless I understand that there does exist an indisposition on the part of persons who have made inventions or improvements to exhibit them, from the circumstance that they are aware that they have no protection; that their invention and the property of their improvement is not protected.

1200. There is an exhibition of carpets and silks?—Yes, an exhibition of the competition goods for the prizes given by the Board of Trustees.

1201. Would you describe that?—The Board of Trustees for the encouragement of the manufactures of Scotland offer annually a series of premiums for improvements in different manufactures, also for inventions, should any take place. Those are annually exhibited to the public, and judges are appointed from among the manufacturers, who examine the goods and award the premiums. The circumstance that induces the manufacturers to attend very much to that, is that by obtaining the premium for their manufacture, they obtain the means of publishing, very much to their own advantage, the species of trade that they carry on; otherwise the premium is a very small one, and scarcely worth the while of a manufacturer to work for it.

1202. Have these exhibitions generally tended to improve the arts in Scotland?—They appear to me to have done a very great deal of good, so much so that within these five years they have progressively increased so much, that five years ago a very small apartment contained the whole; now the large picture-rooms of the Royal Institution are not sufficient to contain the goods.

1203. Have you turned your attention to the French triennial exhibition of works and manufactures?—The French Exposition? Yes, I have turned my attention a good deal to that; and a paper of mine, communicated in one of the printed reports of the board on that subject, gives a particular account of that establishment in France, and of the advantages derived from it.—[See Appendix, No. 1.]

1204. Do you think it is advantageous?—I think it is highly advantageous. Where it enjoys a very great advantage over any attempt in this country, is that the improvements of the year, and the inventions of the year, are by the French manufacturers expressly reserved for that exhibition, because they know that they are safe in producing their new design, whatever it may be.

1205. Are the specimens of manufacture exhibited in the institution taken away at once, or left there after they receive the premiums?—The period is but a very short one that the exhibition lasts, not above three weeks, and as soon as the premiums have been awarded by those appointed judges, the exhibition

tion is open to the public, with the prices stated on each article, and the goods are sold.

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1206. For what period?—For about a fortnight; the first week is taken up in examining for the premiums, and then there is a fortnight for the public.

1207. Would it not have a better effect on public taste if they were left for a longer period in the institution?—I have not any doubt of it. There is a reason which has hitherto prevented the Board of Trustees doing so; they are desirous of doing so, but they have been prevented doing so, because these premium goods are generally bought by the trade in Edinburgh, and they are anxious to get them into their shops and exhibit them as fast as possible.

1208. Does the determination of the judges always give satisfaction?—Generally; I have never heard of any dissatisfaction in consequence of it.

1209. Do they extend to patterns as well?—Yes.

1210. Not only to the materials but to the patterns?—There are premiums for patterns of all descriptions, and for the manufactures also.

1211. And also for inventions?—And for inventions.

1212. And machinery?—There have been premiums offered for machinery; but there has not yet been any produced, because the inventor of the machinery is afraid to produce it.

1213. Could you ever trace the talent that has gained the premiums to the institution at which that talent has been instructed?—Almost always.

1214. Are you aware whether the manufacturing artists from Scotland have been induced to go to foreign countries to study?—I am not aware that they have, because they have not as yet considered the pattern-drawing as a trade; in fact, it is considered a trade, and a very important one, abroad; but it is not yet taken up by the Scotch artists.

1215. They have not gone to Bruges or different places on the continent, where they receive cheaper and more extended instruction in art?—I am not aware of their doing so.

1216. Or have any foreign artists come to settle as designers of manufactures in Scotland?—No, I am not aware of any.

John B. Papworth, Esquire, called in; and Examined.

1217. WHAT are you?—An architect.

1218. Where do you reside?—At 10, Caroline-street, Bedford-square.

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1219. You are very familiar with the interior decorations of houses, are you not?—Quite so.

1220. That is what you have principally devoted your attention to?—No, to architecture generally; and having a very great love for the art of ornamental design, I have paid very considerable attention to it.

1221. Do you consider that sufficient encouragement is given in this country to the art of general design?—No.

1222. What distinction would you draw with regard to the encouragement which is given to general design, and the encouragement which is given specially to painting, sculpture and architecture?—Painting, sculpture and architecture have a certain quantity of employment, for which they receive payment for its execution. Another branch of art, that is, ornamental design, is very little encouraged, because the manufacturer (not being protected from piracy), if he pays an artist a large sum for that which he performs, another person may very soon get possession of the design, and use it for himself, and therefore the first manufacturer gets little or no remuneration.

1223. Is the manufacturing artist well instructed in this country?—No; and I know of no public school of instruction for him in London.

1224. Is he as well instructed as on some parts of the continent?—He is not. On some parts of the continent he is well and publicly instructed; the manufacturers, in the working of gold and silver, and the ornamental works which relate to the embellishment and decoration of houses, have frequently been obliged to apply either to sculptors, painters or architects, and have been so furnished with designs, for which they have paid considerable prices, because they have not been able to find artists in general designs that could answer their purpose.

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1225. Then you mean that the manufacturer is obliged to have recourse to a higher scale of artist than he need have recourse to if proper instruction were given?—Precisely so.

1226. Is art, so applicable to interior decorations and to manufactures, cheaper in France than in those continental nations which have made this their object, than it is in England?—Considerably cheaper on the continent.

1227. Then you consider the defects in art, as applied to manufactures, principally derived from two sources, the want of instruction and the want of protection?—I think chiefly the want of protection, because there are a great number of clever artists in this country, sculptors, for instance, who would occasionally model a tablet, a frieze or some other work of art, would cast and sell the work in such numbers as would produce remuneration to the artist; but if he were now to let one such cast pass out of his hands, it would be sold probably about the streets in a week or a fortnight for 2s. or 3s. He is not protected sufficiently to allow him repayment for the work that he performs with so much care and study. In this country, if an architect wanted to find a modern vase, a modern tablet or a modern frieze of very fine art, he might therefore seek it in vain.

1228. Are the producers of these designs better protected abroad?—I understand they are.

1229. Have you ever devoted your attention to the best means of protecting inventions of this kind?—I have; a protecting law, as of copyright, would perhaps be the best means; but it is important that there should be a place with the means to teach ornamental art; a place of instruction that would also display examples of the very finest works, ancient and modern.

1230. Is it not the case that nearly all the good models are to be found in foreign countries?—Of modern art, yes.

1231. Then is it not the case that an architect or an artist has not sufficient time to devote to acquiring a knowledge of that art, before he finds it necessary to turn his time to account in the production of original works?—Yes; a student of course must first make himself capable to produce works of fine art, and much time and instruction is essential to this attainment. Then, if he were encouraged to proceed, by knowing he should be paid for that which he published, he would employ his talent, or it would find employment; but feeling he shall not be remunerated, because ornamental art is not adequately protected, he does not sufficiently cultivate it, and the public loses the benefit of his talents.

1232. But is it not the case, that the time and trouble necessary to acquire a thorough knowledge of the art, is more than professional men have the opportunity of devoting?—It is, certainly; if they had the same means in this country that they have abroad, it would be a saving of much time; I am alluding to the art of ornamental design, not to painting, sculpture or architecture.

1233. What are those branches of manufacture which create the chief demand for the assistance of artists?—They are the gold and silversmiths, manufacturers of ornamental furniture, of works in metal, carving, ornamental glass, in china, and in house decoration generally.

1234. How do these branches of manufacture obtain assistance from artists connected with manufacture, or do they go beyond that for assistance?—They frequently go beyond it; for superior designs they go for assistance to painters, sculptors and architects, but at a cost of expense to the manufacturer that has considerably lessened his demand upon those artists, and there have been but few others on whom he could rely.

1235. Do you consider that our designs in gold and silver are very much improved of late?—I think they are very considerably improved within the last 25 years, and from the employment of painters, sculptors and architects.

1236. Are we superior, equal or inferior to any foreign country, in our designs in gold and silver?—I think our classic designs may be considered equal to many of theirs, but we have not many eminent chasers in this country, and our castings in metal are therefore too gross in many instances.

1237. Do the silversmiths abroad resort for designs to artists of as great eminence as they are in the habit of resorting to in this country?—I am not sure of that; but they do resort to some artists of considerable eminence abroad, who have assisted the manufacturers occasionally; but I believe that has been more from

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from works in art being executed immediately from their designs for their employers, and not from being employed by the manufacturer to design it for them; sometimes, however, the employer is the manufacturer.

1238-9. Now, the manufacturers of ornamental furniture, to whom do they have recourse for designs?—They generally employ a person who has been a carver, or some young man who has shown a talent for drawing in their way, and he is led on, bit by bit, without any public school of instruction, to put together certain ornamental parts, and thence to make new matters.

1240. Are they obliged to pay very high for designs also?—Yes, if they go to the higher branches of art for them.

1241. Do you know whether the French manufacturers of ornamental furniture pay high for designs?—I think not, when they go to professional designers for them.

1242. Therefore there is more art in ornamental furniture manufactured in France than England?—Yes, a great deal.

1243. In fact art comes down more into the manufacturing workshop in France than it does in England?—Considerably more; they seem to have an art of design in employment, perfectly in union with their manufactures; in fact, art dwells with manufacture more in France than in England.

1244. Do you make the same observation with regard to ornamental glass?—That is employed in but very small quantity; the changes are few, but in this country some changes have been made, and very important ones, by the assistance of the higher professors of art.

1245. Now, with regard to china and house decoration generally, do you also extend the observation you made as to the want of art being combined with manufacture, and forming a portion of it, to china and to the decoration of houses?—To both.

1246. Do you consider, that if the knowledge of art were more extended into the regions of manufacture, such as you have mentioned, that the demand would much increase for the articles which they designed?—I should think it would, considerably.

1247. And do you generally think that extending and cheapening art would extend also the demand for art?—I have no doubt of it; and, with regard to the prior question, I have reason to believe that our want of good designers and sufficient workmen, capable of executing the several ornamental works at a moderate expense, are the true causes why we get a great deal of that very old matter of furniture from abroad, which arrives in ship-loads, and which is adopted instead of new furniture, much to the disadvantage of our designers and our workmen.

1248. There is a class of artists called pattern-drawers employed by calico-printers, paper-stainers, silk manufacturers, carpet-makers, and many others, is there not?—There is.

1249. Do these persons show much originality of design and correctness of drawing in their patterns?—They do not.

1250. Upon what resources do they depend for the articles introduced by them?—They generally depend on the articles that are introduced into England from foreign markets, but this supply, readily obtained by manufacturers, sometimes supersedes artist-like employment altogether.

1251. Then the supply of these designs from foreign markets is the effect of the want of instruction in these pattern-drawers themselves?—Exactly so; if the Committee will allow me, I will put it in a shape that will make it rather clearer; I will imagine that a piece of silk is brought over to this country and is seen and looked at; the merchant approves and sends it to the manufacturer; the consequence of which is, there is no employment for a draughtsman or a designer for that piece of work, and the articles that are so introduced pass to almost every manufacturer, and shut out the employment of original designers.

1252. Have you had an opportunity of knowing what assistance the manufacturers principally want for their purposes; have you heard them complain of the want of any particular assistance they require?—They want, in every case that I have found, a protective law; if they had that, they would not need to despair.

1253. Do they require any additional information in design?—They are very desirous of having it; manufacturers lament exceedingly the want of adequate assistance for their purposes in design; judgment, accuracy of drawing, and in knowledge of and arrangement of colour; and they would readily pay, even

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for the best assistance, if the use of that which they pay for was by law so protected to themselves, for a reasonable time, that they might have reimbursement; but it has often happened, when a manufacturer paid for a good design, and (as for metal work) had the pattern carved at a considerable expense, intending to have it executed in silver or some other valuable metal, that from the dishonesty of his workmen, another person has forestalled him, by bringing out the same in lead or cast-iron.

1254. Then piracy in such cases is very common?—Very common; piracy is so common in works of art, even of architectural ornament, that artists will not execute a fine design on their own account, well knowing that as soon as they sell one plaster cast of it, they have no further hope of benefit, and thence the absence of original matter in vases, tablets, foliages, &c., of which England possesses few or none that are worthy of observation.

1255. Have you ever turned your attention to the best mode of accomplishing this protection?—I presume that it would be on the principle of patent-right, allowing every manufacturer a patent-right for a reasonable time, in proportion to the nature of the article that he produces.

1256. And then what mode of identifying the article for which the patent was obtained would you pursue?—It strikes me that it would be proper that certain competent judges should be established for the purpose of ascertaining the points of fact whether it is piracy, or whether it is not; but there are two sorts of piracy; for instance, a sculptor models a bust, with a Roman robe on the shoulders; some one gets possession of this, and publishes it altogether; that is a complete piracy. But another man will remove the robe, and substitute another piece of drapery; he then calls that no piracy; and there have been many injuries done to artists by that and similar circumstances in many branches of the arts, and in engravings particularly.

1257. An invention of that kind is, to a certain extent, protected by Act of Parliament?—Yes, it is protected as far as it applies to whole piracy; but partial piracy is sometimes followed, and I do not find that that is sufficiently opposed by any present law.

1258. Is not the remedy also given by Parliament an expensive one?—Yes.

1259. And the designers are deterred, in consequence of that expense, from protecting themselves when they otherwise would do?—Very frequently; and in consequence of the expense.

1260. Do you, therefore, consider it essential that protection in a cheaper mode, establishing the right of the original inventor, should be afforded?—I do.

1261. Would it not be a hardship, and rather injurious to art, to confine particular combinations of nature to the first person who might happen to have formed them?—I should think it would be so.

1262. That you do not extend your remarks to the first person who may happen to hit on particular designs?—No, but to the design and work together.

1263. Have you turned your attention to the best mode of identifying the designs for which the copyright has been taken out?—I have not.

1264. What has been the consequence of this absence of protection on the style of manufacture?—The absence of protection has induced manufacturers to seek a style of ornament capable of being executed with facility by workmen unpossessed of theoretical knowledge, and without practical accuracy. This style has been fostered to a great extent, and erroneously termed that of Louis XIV., but which, in fact, is the debased manner of the reign of his successor, in which grotesque varieties are substituted for classic design; and it is admitted that designers and workmen of very mediocre talents are preferred to better artists in this kind of work, for it is little amenable to the criticism of the judicious, and the workmen are usually free from the trammels of artist-like education.

1265. In fact, it is what the French call the style of Louis XV.?—Yes.

1266. Most of the designs passing in this country under the name of Louis XIV. are the mere spurious designs of his successor?—Yes.

1267. But then the Louis XIV. style was very various in his early days?—Yes; the early style of Louis XIV. was a very bold, a very sumptuous and a very grand style; it was adopted with avidity, and there was a great demand for it in his magnificent reign; it thence became debased, even in that reign, by the employment of meaner workmen; but the grand designs of Louis XIV. were essentially different from those of Louis XV.

1268. What

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1268. What does the superior character of the design in the early part of Louis XIV.'s reign proceed from?—In the early part of Louis XIV. it seemed as though the Roman style was not sumptuous enough for his purpose, therefore he demanded designs of a more extravagant, a bolder and larger character, and of more sumptuous expression than the Roman style afforded; but the Roman and Italian styles, made more sumptuous, is the style of Louis XIV. —[*The Witness exhibited two small prints of the different styles.*]

1269. What you call the Roman style, is not that the style of Michael Angelo?—Yes, that and the style from which he studied; but the moment that the grotesque scroll, so common in the works of Louis XV., was introduced, it interrupted the chasteness of the Roman style.

1270. Have not the French lately devoted their attention to a style of art which they call the style of the Renaissance, or the early style which prevailed when the arts again began to dawn in Italy?—I understand they have, but I have seen nothing of it.

1271. Is not the style of what you call the flowing outline capable of being executed by people who have no freedom whatever of hand?—Of the Raphael style, certainly not; but artists of mediocre talents can design and execute the grotesque scroll-work with ease.

1272. And does it not owe its prevalence to the facility of its execution?—It does; it is easier manufactured; it is often manufactured by putting bit and bit together of heterogeneous matter to form a new whole.

1273. That requires neither taste, imagination, nor freedom of hand?—Very little, or none.

1274. Is that what you call the scroll style?—I would term it the grotesque scroll style.

1275. Then should you apprehend that, as this style has so long usurped the place of true art, you would have some difficulty in finding workmen capable of performing ornamental classic works?—I have experienced great difficulty in finding capable workmen for works in the best styles.

1276. Define more exactly what you mean by the classic or pure style of art?—Such works in ornamental art as were executed by the Grecians, Romans and Italians, and which have long been accredited as the offspring of high and cultivated taste, and as practised by Michael Angelo and Collini, as designed by Le Pautre and others, and given in valuable documents by Piranessi; this style is almost lost to the country and to its manufactures.

1277. Have you ever turned your attention to the best means of reviving, or rather of creating, a more pure style among our artists?—Very recently, within a year or a year and a half, I have, in conjunction with other professional men, been very much concerned in forming an institute of British architects, which has now got into operation. The very views which this honourable Committee take, had already influenced the members, and who were not aware that this subject was likely to occupy the attention of the House of Commons. In that institution we shall endeavour to improve the art of design from fine examples, getting together a collection of antiques, and offering rewards, not merely for the copying those antiquities, but for composing new designs in that spirit.

1278. Is your institution connected with instruction?—We have no school, but we propose to have lectures upon the subject, and I believe it will be very soon established, so that we shall have good modellers for the students, or, rather, I should call them, the younger members. They can draw already; we shall have good modellers for the purpose of teaching them how to do works by their own hands; for when they have learned that, we shall find them able to instruct others whom they may employ. I think that result would follow of course, but such means of improvement as may follow the labours of this Committee, I think most likely to assist artists in every way, and the benefits of which will pass through the whole manufactures of the country.

1279. Have you ever turned your attention to the best mode of instruction to be adopted, to the extent or the mode of instruction?—Not particularly to that object perhaps, but drawing in general, and modelling, seem to me to be the two chief accomplishments towards obtaining the end desired; modelling is very important.

1280. In the works which have come under your view of foreign and English artists,

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artists, do you consider that there is any characteristic difference between them?
—Yes, very great in those that relate to the manufacturing arts.

1281. Which do you think superior?—The foreign.

1282. By foreign do you mean French?—I mean French chiefly.

1283. You state, generally, you think it very desirable that instruction should be extensively given to manufacturing artists?—I do.

1284. You have not devoted your attention particularly to the mode or nature of instruction?—I have not, further than I have already stated.

1285. Are you also of opinion or not that it would be desirable that they should have galleries of casts, and collections of beautiful specimens of art open to them, as much as it is practicable, at all times, both to the artist and to the pupil?—I think it most desirable, and it also struck me that another means might be of very considerable advantage to artists in ornamental works. If an exhibition was to be created annually or otherwise, as might be considered best, of such works of fine art as gentlemen might please to allow to be exhibited for the benefit of artists, some in London, some in Edinburgh, and some in Dublin, I think it would have great influence on general taste.

1286. But does not that exist in the British Gallery at present?—No; I do not allude to works in painting and sculpture, and the higher departments of art; but I mean an exhibition of vases, casts, bronzes and works of decorative architecture; for one of the events to be feared of an exhibition is, that by those higher departments of art, where human figures are the chief matter, young men might be tempted to leave the intended object to pursue that which is more accredited and honoured, and to the disadvantage of the manufacturing arts.

1287. But do not the public attach greater importance to works of art than they did some years ago?—Yes, very considerably.

1288. As far as the ornamental decoration of houses, both external and internal, are concerned, have our houses improved of late years?—I am not aware that they have, and I think it arises from this circumstance, that ornamental works in houses of the finer and the higher class are omitted, because we have not sufficient nor more able artists to execute them at a moderate expense. In consequence, some of the very finest works in this country, in point of proportion and of design, are without the ornaments that belong to the Italian, the Roman and the Grecian style of decoration.

1289. You mentioned that an institute of British architects has been recently established; was it established in consequence of the want of sufficient instruction in other institutions?—No, it was not; it was founded for the purpose of facilitating the acquirement and diffusion of architectural knowledge; for the promotion of the different branches of science connected therewith; for establishing an uniformity of practice, and maintaining a high respectability of character in the members of the profession; numbers have joined it. We have had some large donations from gentlemen; and we have thence felt that we could carry it much further, and purpose to foster the art of design as much as we possibly can.

1290. Is not instruction in architectural design afforded by the Royal Academy?—They have schools for drawing the human figure and for painting and also for perspective, but none for ornamental designs.

1291. Are you acquainted with the works of Percier and Fontaine?—Perfectly.

1292. Do not you think that they have contributed very much to spread just ideas of taste in design?—Very considerably; Europe is greatly indebted to those artists.

1293. Does not that afford a proof of what people in quest of just views and capable of carrying them into execution may do towards reforming the art of their day?—Clearly; Percier and Fontaine have been highly useful to the manufacturing arts of their country and elsewhere.

1294. Has not ornamental pottery made some progress in this country?—Some, but very little, on account of their not employing persons who have a good idea and knowledge of elegant form and beautiful proportions.

1295. But is it not one of those branches of art which is most susceptible of improvement, and in which the advantage would be most perceptible if that improvement took place?—It would be very greatly so.

1296. Are the forms in foreign or in British china most accurately drawn?—Foreign;

Foreign; some of the French and German are beautifully designed in form and proportion. In this country works of the best forms are those copied from foreign articles.

1297. Then you would of course apply your more general observation to these particular branches of manufacture, and state it is very desirable for the persons who design for china to be better instructed than they are?—Exactly, and thence obtaining better taste.

1298. What do you consider to be the effect of the brick duty, as far as art in architecture is concerned; the limiting the bricks to a particular size and a particular form?—As the material of which brick and tile are composed is capable of receiving an impressment of mind upon it, and to great extent and variety, I have no doubt that permission to make them in any form would be a great benefit to architectural beauty.

1299. Is it not the case that in Lombardy brick is introduced in combination very nearly as beautiful as any thing that can be made of stone?—I have known it so. There is much of beautiful form and useful work that might be executed if the manufacturers of bricks were allowed to make them of any form they chose; but for general building I am not aware of any forms so good as those now in general use.

1300. And is it not the case that in all countries where brick is used in great quantities, except in England, that modification of form does exist?—I believe it has been so from very early times.

1301. Does it not result from that that the limitations to which brick-making is subject in England are a great impediment in the way of development of that description of art?—Clearly.

1302. If it were not for the high duty on plate-glass and the duties paid on glass generally, would not glass have been made a material to exercise art upon more extensively than it has been?—I think it would; one of the great preventions in introducing coloured glass particularly, is, as I am told by the manufacturers, that they may not melt less than a certain large quantity of any one colour; therefore, if it is for small articles that they want it, or for one small article, they are perfectly prevented from using it at all.

1303. And has not the window-tax also, in limiting the number of apertures and restricting their size, had an exceedingly injurious effect?—Exceedingly; and, in the proportion and the beauty of buildings altogether, architects find very great difficulty in adapting size and proportions, so as not to infringe upon the limitations prescribed, perhaps when they want very different quantities.

1304. So that in fact a great deal of the poverty and monotony of our buildings in London may be traced to that source?—Yes, a great deal of it.

1305. Is sufficient intelligence in art exhibited in such works as furniture in this country?—I think not, unless designed by the architect himself. If he will not give his attention to it, the taste of the furniture is not good in this country, or not so good as it might be.

1306-7. The taste of the manufacturing designer is too unconstrained by the general principles of art?—I think so.

1308. But does it not fall within the province of the architect to give that attention?—Not always; there are a great number of employers of an architect who would rather go into a cabinet-maker's shop or elsewhere and buy articles than direct him to design them.

1309. But did not those people we have alluded to, Percier and Fontaine, turn their attention very much to interior decoration as well as to exterior and higher branches of art?—They did to both, and such has been the practice in England also.

1310. But in the furniture of houses generally in London, which are left to the mere upholsterer to furnish, is there not a want of knowledge of body and of form and combination and of accuracy?—I think there is; indeed I know there is a great want of clever designers in that as in other departments.

1311. And in fact, as you have already stated, there is a want of closer connexion between art and manufacture than exists?—Certainly there is.

1312. Is there not now, for instance, in the arrangement of drapery, a great want of taste prevailing in this country?—I think there is generally; but we have some well qualified on the subject of drapery.

1313. What is your opinion of the degree of skill that exists in this country in the arrangement of drapery, as contrasted with that of the continent?—

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I have seen drapery done by the people in England vastly superior to any thing I have seen on the continent; I think we have often been more successful.

1314. But what should you say generally of the manufacturing artist in drapery?—I should say that we have but few eminent artists who generally design it, but the principal of the house and his local assistants.

1315. In fact, then, it would be only just to the artist that he should have better instruction given him than he has at present?—Clearly.

1316. But do you consider good taste is as generally prevalent in this country as it is abroad?—Certainly not; I think we are very far behind the French in some instances; I am speaking of the manufacturing arts, and not as relating to the higher departments of art.

1317. And therefore you do not attribute the want of taste to the want of talent in any degree, because it exists, where properly encouraged, in the higher branches of art, but you attribute it to a want of instruction generally?—Decidedly; I am satisfied there is innate talent enough in the country to supply all its wants in art.

1318. Do you consider that some knowledge of the principles of art ought to belong to those people who have the superintendence of public works?—Certainly.

1319. Have you any other observation to make to the Committee?—None, except this, that I was present when Mr. Skene gave his evidence, and I agree generally in what he stated.

Lunc, 24^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Messrs. *Philip Barnes and Robert Barnes*, called in; and Examined.

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Philip Barnes
and
Robert Barnes.

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1320 To Mr. *P. Barnes*] WHAT are you?—An architect; also Fellow of the Linnean Society.

1321. Where do you reside?—At Norwich.

1322. You are connected with an institution for the promotion of the knowledge of arts among the manufacturers of Norwich, are you not?—I am connected with the Norwich Society of Artists for promoting the knowledge of drawing, and have been for the last 25 years.

1323. Will you state how that institution is connected with the manufactures?—The institution itself is not connected with the manufactures, but since the establishment of an academy of art, which is attached to the Norwich Society of Artists, it might be so connected. The institution itself was established in 1803 as a society, and first had a public exhibition of the works of art by the members and their pupils in 1805; which public exhibition continued annually till 1833, when, by the death of some of its members, and the withdrawing of others to the metropolis, and the want of patronage and other causes, over which we had no control, we were obliged to suspend the exhibition for the present from that period. The society itself is the oldest provincial society out of London; and I believe it is the only one that has maintained itself, after struggling with great difficulties. It is supported principally by the exertions of the members themselves.

1324. How long has the other establishment existed?—That has existed about five years; that was in consequence of the corporation of Norwich presenting the Society of Artists with the sum of 100*l.* to purchase a collection of casts, with a view to have it as an open and more public establishment. The society has extended the number of casts, and expended other monies besides that given by the corporation to establish this academy; but the expense of conducting the academy is now sustained by the pupils themselves, at a rate of pretty near 4*l.* a year each.

1325. How many pupils are there?—There are not more than six pupils at this present time, and those are adults; there are no masters.

1326. What instruction is given to them?—The artists themselves attend and give mutual instruction. There are no regular masters.

1327. And

1327. And are these artists simply artists, or are they artists connected with manufactures?—They are artists only, and drawing-masters.

1328. Then what effect has that on the manufactures of Norwich?—Why, at present I am not enabled to say what effect it has had; but it would have an effect if it could be thrown open and made a free school.

1329. Has this institution ever had an effect on the manufactures of Norwich since it was established?—I think in this respect it has, that there are scholars who go now to this place who had not the opportunity before, and who are supported by occasional assistance of friends; for instance, Mr. Walker, a gun-smith, pays for a boy, who otherwise could not attend to take instruction, and a very talented youth he is.

1330. Do any persons who pursue manufactures attend this institution; for instance, do any weavers?—I am not aware of any at this moment.

1331. Then this institution has very little connexion with manufactures?—Very little at present.

1332. Was it established with the view of aiding art among manufactures?—It was established with the view of extending art generally in Norwich.

1333. But not generally with a view to manufactures?—Not altogether; but we were in hopes it would lead to that.

1334. Would it be of service to the manufacturers there to extend such institutions?—Most assuredly, and Mr. Barwell, the secretary, has been most anxious to extend it for that purpose.

1335. Do you consider that you speak the opinion of the manufacturers themselves, when you say that?—I have no doubt of it.

1336. Do you think the workmen would like to have such institutions?—I am sure of that; and as a proof of it I have a letter sent me by our secretary, Mr. Barwell, from one of the drawers of patterns connected with shawls.

1337. State the substance of what he says in that letter?—He says that his income is too limited to allow of becoming a member of the Drawing Academy, established in this city; and that consequently he is obliged to depend upon his own talent for the production of designs suitable for the manufacturers; that if he could avail himself of attending the institution or the academy, he has no doubt that it would be of considerable service to him in promoting his taste and knowledge in the fine arts and in the art of design; and that he speaks the sentiments of the pattern-drawers generally, who are similarly circumstanced to himself.

1338. Have you any open galleries in Norwich for the exhibition of works of art of ancient masters, or of casts from the antique?—None besides this academy.

1339. What does this academy contain?—General casts from the antique.

1340. You have some casts then of the antique?—O yes, a great number.

1341. You have a good collection of casts, have you?—Yes, it is considered to be so.

1342. What do they consist of?—Statues and vases.

1343. Now is that collection open to all the public?—No, it is not.

1344. Is this gallery of casts open to the public?—On application to the secretary persons may see it.

1345. But nobody can walk in at once?—O no; certainly not.

1346. Do not you think it would be better to allow the public to walk in under proper superintendence?—Most unquestionably, and that is an object which the society would be anxious to obtain. The society would open it to the public if it were not for the expense of the superintendence.

1347. Have you any other open exhibition in Norwich besides this?—None, only the annual exhibition.

1348. Do you think good has resulted from this exhibition as far as it has gone?—Undoubtedly, to a very great extent; the artist has improved, and the taste of the pupil also.

EXTRACT from Mr. Roberts' Letter (of the firm of Wilmot & Roberts, of Birmingham);
August 3, 1835.

I have indeed always felt much interest about the Norwich Society of Arts, and great reason have I to do so, for I have ever considered that your society, in better days, gave an impulse to the provincial institutions, and exhibited to the country a display of local talent which left every other similar attempt far behind.

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1349. What hours of the day is the gallery open where the casts are?—It is not open at all except on application.

1350. Then can you give any idea of the number of persons who visit this gallery of casts from the antique?—No.

1351. Do you think there are many persons in a day?—O no; very few indeed, because we cannot allow of any person being there to attend. If we could have a person in attendance, I have no doubt a great number would visit it.

1352. And there is not a person in attendance because the society cannot afford it?—They cannot afford it.

1353. Do you think that the institution of schools and places of instruction in art would be a great advantage to the manufacturing population of Norwich?—Undoubtedly.

1354. Do you think also that the opening of galleries where they might see the most beautiful works of art, and opening libraries where probably such works might also be exhibited, together with books, would not also be a very great advantage to the manufacturers?—It would, decidedly.

1355. It would call into life a taste for art which is either dormant or does not exist at present?—Yes, and particularly in Norwich, where I think there is a general taste for literature; and that the lower orders of society there would be very much improved in a very short period of time.

1356. Do not you think that the institution of such places of instruction and of such galleries of art would have the effect not only of improving manufactures, but the moral and social conditions of people?—Unquestionably it would to a very great degree.

1357. What branches of manufactures in Norwich will be principally benefited by such institutions?—The fancy fabrics of Norwich, the shawl and silk dresses, and fancy goods generally.

1358. Are we inferior or superior to the French in such fancy patterns now?—The patterns themselves are inferior to the French, decidedly; but I have always understood that the workmanship is far superior.

1359. How do you account for this inferiority on the part of the manufacturers of Norwich to the French in patterns?—From the want of establishments of the kind where they could be properly taught.

1360. Then you think the French are superior?—Undoubtedly, they have better opportunities of learning.

1361. Have you ever known the French system of instruction?—I have been on the continent, I have visited the continent several times, and I find they have large establishments there that are open to the public with very trifling expense.

1362. You have not been in France with the especial view of turning your attention to the subject of instruction in art, have you?—No.

1363. But you have been in some parts of the continent?—I have visited it merely for pleasure.

1364. But are you not a member of one of the academies on the continent?—Of Bruges, I am.

1365. Will you state what is the nature of the instruction given in that academy?—The academy at Bruges has different departments in art. There are, I understand, three masters for the first degrees of figure, another for life, one for architecture, one for sculpture and one for painting. The academy is supported by subscriptions, partly from government, and partly from the town and governors themselves, who have the power to send pupils and recommend students.

1366. Do the students pay any thing?—Nothing I believe except a fee of a franc to the servants.

1367. Is there any examination as to capacity of the students for art before they are admitted?—None.

1368. Then is any body allowed, whether he has talent for art or not, to continue to profit by the establishment?—Yes.

1369. Would he not be sent away if he were found incapable?—No, I believe not; my son can tell; he was there.

1370. To Mr. R. Barnes.] Do you happen to know whether that is the case, that they will be sent away if they are found incapable?—They never allow them to go into the higher branches; they do into the lower.

1371. To Mr. P. Barnes.] Are the young men in this school instructed with a view

a view to proficiency in designs connected with manufactures?—I should presume the art generally; the continental feeling is such, that almost every town there has an establishment.

1372. Then this school is generally open, is it?—Yes.

1373. And does it extend a knowledge of the art generally throughout the population of Bruges, do you think?—There are six or seven hundred students, and the population of the town is little more than 20,000.

1374. Do these young men enter the school with the view of becoming manufacturing artists, as well as becoming artists only?—I have no doubt of it.

1375. And have you the means of knowing whether this institution has had a good effect on the manufactures of Bruges?—I have always understood it has.

1376. Do you suppose that such an institution must have an effect upon the capabilities of every manufacturer whose trade is at all connected with design or pattern?—I have no doubt it would be of great advantage.

1377. Do you know at what time the students are instructed in these institutions?—In the evening; every evening in the week excepting Sunday.

1378. What is the reason that they are not taught in the day?—Because the greater portion of them are the poorer class of society, and they have a better opportunity of attending in the evening after the labours of the day.

1379. And do they attend to the number of six or seven hundred, do you suppose, in the evening?—I believe so.

1380. Is the establishment large enough for that?—The establishment is quite large enough for that; it is an immense building.

1381. To Mr. *R. Barnes*.] Do they instruct them in perspective?—Yes.

1382. Is any instruction given them in the application of art to the peculiar manufacture which they are themselves pursuing; for instance, if a young man is a caster of metal, is instruction given him in that particular branch?—No; I believe not.

1383. Then it is in drawing generally?—They go in and go through the regular course, without application to any particular subject.

1384. Are there any prizes given to the students?—Yes.

1385. Who decides on the capabilities of the students?—The master and the governors between them, I believe.

1386. Are the prizes distributed publicly?—Yes.

1387. Is it marked by any peculiar solemnity?—Yes.

1388. What is that?—There is a general procession through the town.

1389. Are the students allowed to dispose of their prize pictures afterwards?—Yes, they are.

1390. The prizes are not only gained by pictures, but also by modelling and various other means, architecture, and so on?—There are prizes given in every department.

1391. To Mr. *P. Barnes*.] Are there such institutions at other places on the continent besides Bruges?—Yes; there are at Ecclo, Ghent, Amsterdam, Rotterdam and Haarlem.

1392. Do you think that has infused a considerable knowledge of the arts among the population in those places?—Undoubtedly.

1393. And you consider that an artisan, taken from the population of such towns where such institutions exist, is a better artist than an artisan would be in a town of a similar size in England?—There is no doubt of it.

1394. But you are not so well acquainted with the other towns in Holland; or the Netherlands, as with Bruges?—No, I am not. I have visited an establishment at Amsterdam called the Felix de Meritis, which has also a department for music and philosophical instruments, and it is a very fine establishment.

1395. Have you any public library at Norwich open to all persons?—We have a public library there; but it is on a subscription of a guinea a year. There is none open to the public free.

1396. Would it not be a very great advantage to the manufacturing population, and would it not improve taste in art, to a certain extent, if libraries were open to them?—Yes; this guinea a year subscription one is, of course, above the means of most of the artisans, because they are obliged to purchase a ticket of, I believe, three guineas in the first instance, besides the subscription.

1397. In the towns which you have alluded to in Holland and the Netherlands, are there not public libraries more generally open?—They are quite free, generally,

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generally, I believe; I am not speaking of all; at Bruges there is a very fine public library.

1398. Is the establishment that you mention at Bruges connected with any academy of art, or schools for higher classes of art?—The academy itself takes the different grades in art.

1399. To Mr. R. Barnes.]—Does the academy range from the highest degree down to the lowest?—Yes.

1400. There is nothing like a college of artists there?—It is an establishment merely for the purpose of teaching.

1401. To Mr. P. Barnes.]—What is the population of Norwich?—Near 70,000.

1402. What is that of Bruges?—Between 20,000 and 30,000.

1403. What number of scholars are instructed in art in Norwich?—There are about six at the academy, the rest are taught by private masters, and that in a very confined way.

1404. How many students are there instructed publicly at Bruges?—Between 600 and 700.

1405. Have you ever turned your attention to the extension of this establishment at Norwich, by which it might be made available to public use?—I have from the first, with Mr. Barwell, been most anxious that it should be thrown open to the public in the most extended manner possible.

1406. Have you any suggestion to offer as to any means of making it more publicly useful?—If a small pecuniary assistance was afforded by Government, and it could have a correspondence with a central board, it would have the effect of giving those who are desirous and who are connected with manufacture a facility to improve themselves in art, to the great advantage of the fabrics that are manufactured in the city of Norwich.

1407. What do you think would be the benefit of a central board?—I think it would be of considerable advantage to be in constant correspondence with the provincial establishments that might be made in the country; so that if pattern-drawers produced a good pattern they might be protected for a certain period of time under the control or management of the central board.

1408. Do you mean for the protection of inventions and designs?—Exactly so.

1409. Would you have any central institution for educating persons to be masters, and to instruct those in the distant parts of the country?—I think probably that if institutions in the various towns were established, they might produce artists themselves quite competent; but that they should obtain a testimonial from the central board; that they should be made to pass an examination at the central board; if not, then the central board ought to supply proper masters to the provincial establishments.

1410. Do you think central establishments would be of any use in serving as a kind of depot for every thing that is new in designs and manufactures?—No doubt.

1411. And for keeping up a constant correspondence, not only with the manufacturing districts of the country, but also with foreign countries?—Unquestionably.

1412. You just touched on another branch, protection given to works of design; have you any thing further to say on that subject?—If a pattern-drawer produces a good pattern, which the public would readily purchase, he ought to be protected for a certain time in the advantage of that pattern, because it would otherwise be pirated, and he would not be sufficiently rewarded for the talent he has displayed in the production of that pattern; I hold it to be necessary that all artists should be rewarded for their talent as much as possible, with a view to the public good.

1413. Have you any botanical garden at Norwich?—We have not.

1414. Is it not most desirable to connect botanical gardens, if possible, with institutions for the instruction of the manufacturing population in art?—Undoubtedly. As a proof of that, we have these last three or four years had an establishment of a horticultural society, which has greatly improved the habits of the cottagers of the country, and they are now extending them throughout almost every town in Norfolk, viz. Yarmouth, Holt, Aylsham, Dereham and Lynn. A botanical garden would have a greater effect with regard to arts on the manufacturer undoubtedly, because he would be enabled to draw the flowers from the flower itself.

1415. Would

1415. Would it not be very desirable, wherever practicable, to connect such places of instruction with botanical gardens?—If it can possibly be so, it would, undoubtedly.

1416. And might it not be easily done without detriment to the botanic gardens?—I should think it might.

1417. And is it not also generally desirable to connect such places of instruction in art with other institutions immediately or indirectly connected with art; such, for instance, as schools of anatomy, schools connected with mathematics, and so on?—The more you can connect them with each other the better.

1418. The greater light they throw on each other?—Undoubtedly.

1419. And might not it be very practicable, where institutions such as those we are speaking of, were established in towns where there are large populations to connect them with such institutions, might it not for the mutual interest of the different institutions to be so connected?—Undoubtedly.

1420. Is any chemical instruction in dying and the combination of colours given in Norwich?—We have no school for that, I believe; but we have some first rate diers in Norwich.

1421. Would it not be desirable to have such instruction?—It would be very desirable.

1422. Has dying much improved in Norwich of late years?—I should think so.

1423. To what do you attribute that improvement?—To the competition with the foreign market, and the more general diffusion of knowledge among those classes.

1424. Have you been induced to draw a comparison between the external architecture of foreign houses and those of this country?—I have; the foreign artist abroad has the opportunity of designing the elevation as he pleases, not being confined to the width of his windows by any tax upon them, which in England is very objectionable.

1425. And with regard to the shape prescribed for bricks in England (the measurement of bricks), is that found to be at all onerous?—I think the buildings generally, in brick countries, would be improved if the duty was taken off the ornamental brick, or made equal.

1426. Proportionate to the quantity of material used in them, do you mean?—No; I should say that if you wanted to have an ornamental brick, like this ink-stand for instance, you should make one precisely the same as a common brick; now you are confined to a certain size.

1427. You think the duties on brick operate prejudicially in sustaining art?—I think, if the duty was taken off altogether, it would be a great advantage to art generally; the interior decoration of our rooms, as regards paper and other ornaments, is very far inferior to that of the French, for the want of art being more generally diffused among the artisans in that department.

Veneris, 28^a die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Charles Robert Cockerell, Esquire, called in; and Examined.

1428. YOU are architect to the Bank of England?—Yes.

1429. And an associate of the Royal Academy?—Yes.

1430. Your attention of course has been turned to the decorative part of architecture?—Yes.

1431. Have you experienced any difficulty in procuring assistants in that part?—Yes, very great difficulty; in our business we have occasion chiefly for ornamental plasterers, carvers in wood, marble, stone, casters in iron, moulders of iron, chasers in bronze, and ornamental painters, &c. &c. I find that we have had a very great dearth of late years (at least 50 years or more) of artists to fulfil those duties. I believe that to have arisen from a change of taste in a great measure since the beginning of the last century, especially the time of George II. and Louis XV., and the introduction of what was assumed to be the

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and
Robert Barnes.

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Greek and antique taste under Adams the architect, Chambers and others, when cast-work was very much introduced into ceilings and walls, cast-work in putty decorations on wood instead of carving on wood, which abounded under Grinlin Gibbon, and under the architects of Queen Anne's time. I apprehend that the system of cast-work and mechanical process has displaced the florid and more elaborate style of our ornamental work; and I believe that the attempt to supersede the work of the mind and hand by mechanical process for the sake of economy, will always have the effect of degrading and ultimately ruining art. Formerly, for instance, it required a long apprenticeship to acquire the system of ornamental plaster work, done by the hand in ceilings: there were artists that were brought up from childhood and passed their lives in that occupation; there is not one now to be found in this country. A few of those exist in Ireland still; but during my knowledge of practice, which has been for upwards of 25 years, I may say that we have had but two or three modellers at the same time, who have been capable of executing well the matrix from which these ornamental cast-works are done; a Mr. Bernasconi till 1820, Mr. Rogers, and more recently Mr. Nicol; and the consequence of the paucity of hands, the delay and the difficulty has been, that architects have been deterred from the introduction of ornamental works of this description. Within the last few years, however, an improvement has taken place, from more universal acquaintance with fine examples on the continent, the prosperity of the times, great competition and other causes. Some years ago we had an ornamental painter, Mr. Dixon, but that art has ceased and is altogether lost.

1432. That would not be attributable to the same cause you stated before, which was the preference of casting instead of working?—No; but it is attributable in great measure to the introduction of mechanical art, generally termed polygraphic, as for instance, all kinds of papering, carried on in France (to which country the observation may also apply) still further, in the execution of historical subjects, landscapes, &c. in papering, which are well known.

1433. Is it assignable to any other cause particularly?—I think also to the absence of taste during our exclusion from the continent, and in the absence of encouragement of that class of art.

1434. Do you suppose that the absence of taste proceeds from a want of artists?—Not from a deficiency of talent if properly cultivated; but I presume that the want of artists proceeds rather from the absence of taste and encouragement in employers, who have not had the means of forming a good taste, and who have not had the wealth, during the last half century of taxation, war and dear living, to encourage those secondary arts which are expensive in this country.

1435. You have stated in the course of your evidence that there have been in your acquaintance, at the same time, two or three artists only who can execute from original designs in plastering?—Only two or three artists who could execute well from original designs; in that art there has not been, as I have already stated, great employment for many hands, so little has been the demand.

1436. Do those artists, in consequence of the smallness of their number, charge a higher price than they would if there was a greater number of artists?—Yes, they do.

1437. Do you think if there was a greater number of artists, and in consequence the price of that species of art was diminished, there would be a greater demand for it?—Unquestionably a greater encouragement of such a class of artists.

1438. And a corresponding improvement in taste, and better appreciation of works of art?—Yes, the benefit would of course be mutual. I apprehend that there are two sorts of encouragement; the one, abundance of employment, the other, such an estimation of the art in the public as would stimulate ambition, and urge the artist by the cultivation of his art to seek honours in the higher departments. In this commercial country wealth is apt to be considered the supreme desideratum; and if the artist unites calculation and conduct in business with excellence of talent, he at length becomes a tradesman, seeing no prospect of other reward. Of course this observation applies especially to arts connected with trade and manual labour.

1439. Have you had occasion to consider art as applied to manufactures?—Yes; I have considered it so far as relates to architectural decoration, that is to say,

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say, in bronze, steel, plate and iron, papering and occasionally china, &c. and whatever manufactures depend materially on design for their effect. Having resided a good deal abroad, I have been piqued as an Englishman at seeing the great superiority of foreigners in that respect. I have visited the manufactories of this country with a view to this question, and I have exceedingly lamented the want of instruction I found in those manufactories, but I have much more deplored the indifference shown by Government on a subject which materially concerns the honour and character of England as respects arts, and which is of paramount commercial and national importance in a manufacturing country, where the cultivation of taste only is wanting to give us the superiority over the world.

1440. Did you turn your attention to any particular species of manufactory, or did you take the whole range?—Yes, especially those employed in architecture; as, for instance, brass works, applying to balustrades, furniture of doors, grates, stoves, plate, cutlery and similar works done at Birmingham, which an architect is often called upon to direct. I have found that, from the ignorance of the true principles of design, there is a constant waste of capital in the capricious and random endeavour to catch the public taste; I have freely commented upon this deficiency, and have generally found it confessed. The manufacturers are not sufficiently impressed with the necessity of a higher culture of design; they generally dabble themselves, and put things together from books; they purchase books of design with avidity, and I have known them buy up the stock of a bookseller to secure the exclusive advantage of a rare publication of patterns. Some years ago his Grace the Duke of Northumberland had the liberality to lay out a large sum in his house at Charing-cross on manufactures wholly English, and of unusual magnificence. I followed the execution of these in various manufactories, and found them always at a loss for design and models well understood, and confessing, according to their own words, the deficiency of the master hand.

1441. Were those works executed after the taste of any particular era?—Generally what may be called Grecian.

1442. In what respect do you consider the productions of foreigners, in articles of porcelain, superior to those produced in this country?—Unquestionably in the forms and in the design of ornament, and the adjustment of colours.

1443. Do you mean the colours are better prepared, and that there is a greater degree of brilliancy in them?—I should say the harmony of colours, as applied by artists in the painting of flowers, history or landscape, &c.

1444. In which of those do you think foreigners are superior to the English, I mean as regards porcelain?—Flower-painting and ornamental scroll-work, and the blending of the gold with the proper colours.

1445. How far do you conceive that is connected with the art of design?—First of all, I conceive the beauty of the porcelain must depend upon its form, and its contrivance; for instance, the works from China, in which we see animals introduced, not only with a view to ornament, but for real utility, as handles, feet, &c., as also in the antique vessels in pottery or bronze, we constantly observe an admirable adjustment of such useful and ornamental portions of the work, full of taste and meaning; and, secondly, the beauty of porcelain must depend upon the arrangement of the design, and colours painted upon it.

1446. Did you pay any attention to the different qualities manufactured abroad; for instance, at Paris, at the manufacture of Sevres, and those made at the common manufactories in the neighbourhood of Paris, for common use?—Upon the quality of the material, I cannot pretend to answer; I merely speak as to the art or design employed on the work. I beg to mention, upon that subject, that my friend Mr. Isabey, the miniature painter to Napoleon, was occasionally employed at Sevres; his talent, which is the first in France, had been employed by the government in historical painting, and portrait and ornamental painting in the china works got up at Sevres. I may add on this subject, that amongst a large acquaintance I made at Rome of French artists brought up at the academy (of whom I think there are from two or three painters sent annually from Paris to Rome to study, and of those men I think I have known about 15), there are not above three or four who have become celebrated, the rest being very accomplished men, but scattered throughout the provinces of France, and transferring all their knowledge to the different manufactories and provincial schools. I have

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seldom heard of these men, except that they were living in their own provinces, without much fame in the upper branches, but their skill honourably employed in assisting various manufactures.

1447. Are you acquainted with the mode in which the persons sent from France to Rome to study are supported; if at the expense of government?—Yes, of government. The students of the academy at Rome live and study together in the different museums at Rome; the academy was instituted in the reign of Louis XIV., with every possible advantage which students can have; indeed, too many; and all the evils of the academic system have been experienced there for many years, and have been lately avowed publicly by Monsieur Vernet, their president. The evils of too close an adherence to the academic system are as great nearly as the total neglect of it in a country.

1448. With regard to the art employed on porcelain not under the protection of government, what is its comparative merit with that of England; you have mentioned Sevres; now draw the distinction between that establishment and those which depend on popular support?—I should say, that the latter follow the higher example of those schools instituted by government.

1449. Do you mean to say, that they have as much excellence in manufacturing porcelain?—Not the same excellence, but they imitate more or less the higher manufacture.

1450. Is the taste exhibited by such persons, depending upon popular support, equal or superior to that exhibited in England in the same branch of manufacture?—I think it is superior; they look to higher sources of design on the continent, generally.

1451. You do not think there is a sufficient diffusion of talent among artisans in general in this country?—There is an abundance of talent, but a want of opportunity of obtaining more correct knowledge of design.

1452. There are not the means of diffusing them among those persons who are capable of such instruction, if afforded them?—There are not the proper means in this country.

1453. Have you considered the relative state of arts, as applied to manufactures, as compared with England and the continent?—I have.

1454-5. What is the result of your inquiries upon that subject?—I apprehend that the object of legislation on this subject must be the multiplication of industry and commerce, as well as to give splendour and do honour to the country. The governments of the continent have been always better and more systematically directed to arts and manufactures than by our own scattered endeavours, especially in the higher departments, by establishment of professors of archaeology furnishing the learning necessary, academies providing accomplished hands, by premiums on manufactures, direction of some of them, by exhibitions of art of all ages gratuitously; thus diffusing taste through every class of society from the manufacturer to the purchaser. The result on my mind has been a conviction of the necessity of such means in this country as they have on the continent, which, superadded to the capital and industry of this country, would give us the superiority over every other in arts and manufactures.

1456. Do you consider the arts are more in general diffused among the classes of artisans on the continent?—Unquestionably, inasmuch as the leisure of the artisans in most of the cities, of France especially, is passed in the palaces and gardens of the King, where they have beautiful works before their eyes, in architecture, sculpture and painting; a paternal and enlightened government long ago (near 300 years) provided these elegant recreations for the people, instead of passing their holidays, as our artisans do, in the pot-house. In various manufacturing cities which I have seen very lately, as Sheffield, Birmingham, Glasgow, &c., I have been struck with the degrading comparison.

1457. You are very favourable then to the opening of public galleries containing works of art of all descriptions, and the free admission of the public to those galleries?—By all means, especially as connecting their amusements with a more refined recreation, as well as affording them the gratifications of curiosity or study.

1458. I suppose your remarks would more especially apply to manufacturing towns, where generally the habits of the people require much recreation, and where their occupation is also connected, in some degree, with the arts?—Certainly; and every man must lament, and especially an artist, the absence of those places,

places, such as public gardens and parks, with sculpture exhibited in the open air and in galleries, museums of natural history, botanical gardens, &c. Many of the noblemen's houses within reach of our manufacturing towns contain such museums and collections as would have conferred the utmost advantage upon them if so bestowed. I beg to mention, as an instance of this kind of liberality, that Sir Robert Lawley gave a gallery of casts some years ago to Birmingham, which has formed the foundation of a collection there.

1459. Can you mention any instance in the provinces where an artist educated in the higher branches has devoted himself to the more simple process of introducing art among the manufactures?—Yes; I have already cited Mons. Isabey and the French academicians; in this country I know that Mr. Briggens, a very able artist, established himself at Birmingham, but, though fully qualified, he did not succeed, and left the place about ten years ago. This I must attribute to want of discrimination in the public taste as well as in manufacturers, since they would have paid for design if worth their while. However, all experience both in ancient and modern times shows, that if able artists confer advantages on manufactures, they in their turn have often produced great artists.

1460. Do we draw the inference from that, that it is desirable even among artisans to encourage the knowledge of correct principles of design, to encourage among the lowest class all that portion of art founded upon principles which may be called almost the science of art; for instance, the knowledge of correct drawing, proportion, perspective or any of those things; would such instruction be, or not, a benefit to the mind of artisans in so far as they are artists?—I do not think such knowledge compatible with the occupations of artisans, and the encouragements to it would mislead them, and interfere with their proper callings, and right division of labour, in which excellence already requires all their ability. There is a wide distinction between art and fine art; in the latter the knowledge of artisans, whose bread is earned in laborious work, must be always very limited, compared with those who have an original genius for it, and have been brought up in the highest schools, and with the best opportunities of instruction. This knowledge is a science of itself, and requires a life to attain. There is every respect among artisans towards men of superior knowledge, they bow to them, and follow them implicitly if they have reputation for merit; but I apprehend that any attempt at a general diffusion of the higher principles would be futile. Those principles may be in a measure imbibed by the constant view of fine objects, and the encouragement of men brought up in higher schools to instruct in the lower branches of arts and manufactures, would be, in my humble opinion, the best course.

1461. Do you consider the ancients dwelt much upon the importance of the connexion between manufactures and arts?—I should say the evidence of all history, especially Grecian, confirms the fact of their solicitude on that subject. We know that a stranger who established a new manufacture in Athens, obtained the rights of a citizen. Athens and Ægina were the great manufactories of Greece in all works connected with fine arts; some of the most illustrious philosophers and statesmen were sons of manufacturers, or some way connected with fine arts. The artists of Ægina had more commissions in all parts of Greece than any other nation. The manufacture of bronzes, especially candelabra, is celebrated by Pliny. Herodotus informs us that they had a protecting duty on fictile vases, and there were peculiar laws for the protection of manufactories and the restraining the artists from emigration. Great artists arose from the manufacturing establishments; and again, it is apparent from all their works that those artists who had failed in the higher branches applied themselves to the lower ones, and we have admirable works of a minute and minor kind comparatively, such as vases and bronzes, armour and medals, which unquestionably are executed by men who have worked upon a much larger scale, and attempted very much higher things.

1462. Have you designed for manufacturers?—I have had occasion to design for various branches of manufacture; and I have found that a very particular devotion of study is requisite in the application of art to the particular material and mode of workmanship, in every branch of manufacture, and that in fact each requires a practised artist.

1463. I understand that you have designed for manufacturers?—Yes; I have designed for Rundle & Bridge, at the time they employed, in the same occupation, Mr. Flaxman, Mr. Stothard, Mr. Baily and Mr. Howard; and one of those

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gentlemen specially attached to the concern received a salary of 500 *l.* a year, and a house to live in, and a portion of his own time to employ in his art, not in their interest, and apprentices who, working under him, were separately charged against the house; and I had occasion to know that they spent in designs alone 1,000 *l.* a year and upwards, and quite as much more in the higher order of chasing, and the execution of ornamental works. In illustration of the magnificent and enthusiastic patronage of manufacturers, and the honour and advantage they confer upon their country, I beg leave to mention an anecdote of the late Mr. Wedgwood, related to me by Mr. Cumberland, of Bristol, who wrote a pamphlet in 1792, recommending a national gallery of sculpture, casts, &c.; in aid of which Mr. Wedgwood made a tender of 1,000 *l.* I beg further to say, that I have found Wedgwood's works esteemed in all parts of Europe, and placed in the most precious collections of this description of works.

1464. As such designer, have you had any opportunity of observing that any want of protection exists for the invention of the artist?—Yes, in a great many instances; and to my knowledge, that house in particular (Rundle & Bridge) has suffered most materially from piracy.

1465. Do you mean to say, that when they have paid an artist a high price for a beautiful design, that persons in the same trade have copied the design and offered it at a less price?—Yes; that has been the case in every business of this description.

1466. And do you consider that upon that account there has not been so much encouragement in the employment and the payment of a high price to that particular class of artists?—Decidedly so; because, say they, we pay you to design for other people. That is especially the case in paper and in furniture, and in floor-cloth manufacture. It was but yesterday I had occasion to see a very eminent floor-cloth manufacturer, and who stated to me that his designs were copied within a few weeks after he had issued them, by a cheap house in Bristol. These gentlemen express their obligations for the designs, but they say "We cannot continue to employ you, because we have no protection for the designs after they are made."

1467. Have you ever turned your attention to the mode of protection necessary?—I have not particularly done so, but a cheap and summary remedy to the evil is necessary. I understand that wherever questions of patent have come before the Court of King's Bench, there has been a disposition always on the part of the jury to favour the liberal construction of the case, as they conceive it, and to oppose exclusive rights; so that a person in defending his patent is very much discouraged.

1468. Would it be any advantage if the protection were afforded in these cases at a shorter period than patents are generally taken out for, which is for seven or fourteen years; do you not consider that a limitation would be advantageous?—Various terms adopted for various materials.

1469. And that the degree of protection should vary with the necessities of the case?—Yes, from the nature of the material and the fluctuation of fashion, which changes in paper, floor-cloth, printed and painted wares, more readily than in silver, bronze and other expensive materials.

1470. Is there any protection at present for printed papers?—I believe not. I judge from the dilemma the manufacturers are always in, between their solicitude to show their inventions to purchasers, and yet to conceal them from manufacturers; in receiving a customer, therefore, they have first to discern whether he is a purchaser or a pirate.

1471. Would three months, which are now allowed to the maker for the protection of designs in printed cottons, be sufficient for the designer of paper?—I should think three months rather a short period.

1472. Have you ever considered whether there should be any system of registration employed for designs?—I conceive that to be a very certain mode in some sorts of manufacture, and a summary legislative power by a jury of certain persons well acquainted with the art; for such particular acquaintance is necessary to recognize and distinguish the principle of a design through any attempted variation of the parts; and this is a point of some difficulty, and has been found so in patents.

1473. Do you not think an injunction in the Court of Chancery is the best means, if you can obtain it at once?—Yes, if at once, but hitherto it is an expensive and tedious mode, and the object is often lost during the process.

1474. Have

1474. Have you had occasion, as an architect, to turn your attention to the effect of the excise law which regulates the shape of bricks?—Yes.

1475. Can you state from your own knowledge what is the difference of excise charge?—I have long known that the excise levy a great increase of duty upon bricks moulded out of the common way, being 5*s.* 6*d.* on common bricks and 9*s.* per 1,000 on bricks exceeding the common size in any dimension, so as to dissuade architects from the use of moulded bricks in their works. The celebrated Sir Henry Wotton complains of the want of knowledge in this respect in England, observing that there was generally too much of the material of bricks in the makers.

1476. As an architect, do you think any person who was desired to form a stack of chimneys with moulded bricks, according to the beautiful models we have in the old buildings, that he would be dissuaded from adopting such material from the effect of the excise charge solely?—Not solely; the expense of moulding and the charge that comes upon that expense would be too much to make it worth his while, since it amounts to the price for which they could be done in stone.

1477. Suppose it were doubled, or even trebled, would not the mere models or the cost of the bricks, for the use of a work of that kind, be a great proportion of the entire charge?—The increase would be so great that they would rather execute it in Bath stone.

1478. Is there any thing else you would wish to state?—I would wish to offer, with great deference, my opinion on the advantages derived from galleries of casts of classical objects in sculpture, in parts of architecture, vases, casts from bronzes and from fine works of all periods; botanical gardens and museums of natural history, open to the public, which, wherever they do exist, I have observed to be extremely frequented by the public in this country. I have seen and watched with very great interest the establishment and growth of institutions for the encouragement of the fine arts in Dublin, Edinburgh, Bristol, Birmingham and many other places; these have been raised by the subscriptions of individuals, often manufacturers themselves, very enthusiastic for the honour and for the real improvement of their native towns; but the means being very small, they have been obliged to support them by the attractions of fine art and annual exhibitions; they have not been able to bring them to bear more directly on manufactures to such an extent as they otherwise might have done; and I doubt not that if those institutions were in a situation to add to their means, by the encouragement and aid of Government, afforded under proper conditions, and were enabled to give rewards, and to hold out premiums for works wholly applicable to manufactures, that the original promoters of those institutions would be gratified and stimulated, and the ultimate objects of those interesting schools would be fulfilled; a permanent solidity would be given to those occasional and fluctuating efforts of enthusiasm or prosperity, of which we see so many examples, and the Legislature would obtain the desired effect at a much cheaper rate and more effectually than by any other means I have been able to contemplate for the general improvement or application of art to manufactures. I am acquainted with many of these schools. I was in Birmingham the other day, and saw that, since my visit eight years ago, a very respectable academy had been established there; and there are from 80 to 100 young persons learning drawing belonging to that academy, as well as independent schools as that of Mr. Lines.

1479. What are the class of persons attending there; are they artisans or sons of artisans?—Sons of artisans and tradespeople. Several schools are to be found in London, where instruction is given in the rudiments of drawing required by joiners and other artisans at a very low rate; but they are all on a limited scale, being started by individuals. I have a firm conviction, arising from long acquaintance with the subject, that there is a superabundance of artists in this country, and for one who thrives, a large proportion are without employ; and that the unsuccessful class are not so well paid as good mechanics. In this country there is a great propensity to art, and its attractive nature will always supply abundance of artists; but they have not been directed in a course to apply their art to manufactures, from the causes above cited, especially the want of scientific means, and an encouragement to this end, and legal security in their patterns.

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1480. Has any decided improvement in the public taste taken place within the last 20 years?—Certainly; since the almost universal acquaintance of artists and the public with the continent, the general prosperity of the times, and the improvement of mechanics, who were never so well paid as within that period.

1481. Do you consider that the continental taste is purer than ours?—Yes, unquestionably, and on better principles.

M. Felix Bogaerts, Professor of History at Antwerp, called in;
and Examined.

Professor
M. F. Bogaerts.

1482. WHAT means are adopted for giving the people of Belgium education in the arts?—We have different means. Our first schools are the Sunday schools: in them the children of the poor are instructed to the number, in the city of Antwerp, of from 7,000 to 8,000. Instruction is given not only in reading and writing, but also in design. The children educated in such schools are therefore qualified (so far as their future occupation may be connected with the arts) for the exercise of such occupation. Since the institution of these Sunday schools the intelligence of the people has been greatly developed in reference to the arts. Those children in the Sunday schools who show a disposition for the arts, are encouraged to pursue it. Not only, therefore, do they find encouragement in the workshops of the manufacturer, but (if they have a taste for superior art) in the studio of the artist. A vast number of painters at Antwerp have risen from the lowest classes of society.

1483. Are you of opinion that drawing should make a part of education?—Most certainly.

1484. Do you consider that the taste thus diffused amongst the people is not only useful for the improvement of manufactures, but also as a means of extending national taste?—Undoubtedly I think so.

1485. You have mentioned that the instruction of the people in art is first by means of these Sunday schools; what is the next step for the instruction of the people in art?—The next step is taken in the academies. The fine arts are taught at the academies; but that part of academical instruction which is devoted to manufactures is only feebly developed in them.

1486. Do the workmen frequent the academies?—Certainly.

1487. Are the academies open to all the world?—Yes.

1488. Can the workmen attend the lectures of the professors of the academies gratis?—Yes.

1489. How are the professors paid?—They are paid by the city or town in which they lecture. Of all the schools of the academy, that which is most frequented is the school of architecture. There they learn perspective, the interior decoration of houses, and various branches connected with internal and external architecture.

1490. Are these academies at which the workmen receive instruction common to all the cities of Belgium?—Certainly.

1491. Are there also daily schools in which instruction is given in drawing?—Yes.

1492. According to your representation, may we not infer that the knowledge of design and a taste for arts is very much diffused amongst the people of Belgium?—Decidedly.

1493. And that within the last few years the knowledge of design and a taste for arts among the people of Belgium is very much extended?—It has been very much extended indeed of late years.

1494. From what time do you date that extension?—From the last re-organization of our general system of instruction.

1495. How long is it since the general system of instruction was re-organized in Belgium?—Within the last 15 years.

1496. Since the introduction of design as a portion of national education, have the manufacturers of Belgium improved?—They have.

1497. Has the national taste improved?—It has.

Lunæ, 31^o die Augusti, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Charles Toplis, Esquire, called in; and Examined.

1498. WILL you inform the Committee how you are connected with the London Mechanics' Institution, or with the artisans and manufacturing classes of the country?—I am one of the vice-presidents of the London Mechanics' Institution, and I am also director of the Museum of National Manufactures in Leicester-square.

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1499. What part of the Mechanics' Institution relates to the instructing of artisans in design?—There are three schools, all of which are superintended by masters that are appointed for the purpose.

1500. Will you state what departments are taught by those masters?—There is one class for teaching geometrical and mechanical drawing; that is, drawing to scale with the aid of mechanical instruments; another class for teaching the drawing of ornament; and a third class for the human figure, and I believe there is a fourth class for landscape, at least there was some time ago; I am not sure whether it still continues, but I believe it does.

1501. Do they teach perspective?—They do in the geometrical and mechanical drawing class.

1502. Is that sort of instruction given which would enable a person to draw patterns for fancy goods?—That is one of the branches which I include under the designation of ornamental drawing; but it is not precisely that kind of drawing which has been practised in these classes; however it would give them the facility for turning their faculties that way.

1503. To a certain extent you educate them for pattern-drawing, do you?—Yes, by giving them the preliminary education, certainly; though it has not been expressly directed to that one object.

1504. Do you give them means of studying the beautiful specimens of the antique, either in statuary or in vases?—There is another class for modelling, where they have such specimens, though not to the extent they ought to have them; but they have minor specimens, such as their own means can command.

1505. Have you any gallery of casts?—No, only the casts I have just now alluded to; the detached pieces; we have no gallery of entire figures.

1506. You have no such gallery as would amount to an exhibition of works of art, have you?—Certainly not; there is a museum of models, apparatus and specimens of minerals.

1507. How do you think that those branches of the art of design which are taught in the London Mechanics' Institution suffice for the necessary education which would be desirable for artisans in design?—I think there is a very fair ground-work laid, but it would require extension; for instance, in that department, which has been mentioned of pattern-drawing, it ought to be carried out into that, and into other very important branches of manufacture, one of which may be cited, namely, the porcelain and earthenware manufacture.

1508. Have you ever had under your consideration the propriety of not only teaching the artisans design, but also of teaching them the connexion of design with the peculiar trade which they pursue?—I have attended to that, and have expressed my opinions upon those points in what I have written here.

1509. The meaning of the question is this; suppose that you have a master to teach design, do you not think that it would be also necessary to have some person who should stand intermediately between the design and the fabric to which the design is to be applied, and show how the one is to be adapted to the other?—Yes, certainly; I conceive that the elementary schools of design would be of the same value for all; after they had made a certain progress in the schools, it would then be necessary to draught them out into the particular department of manufacture which their inclination or their talent might lead them to; that then they would require express instruction in those particular branches; for instance, in the porcelain manufacture, it is requisite that a painter there should be able to paint landscape and other natural objects, perhaps to compose pictures, but at all events he should be able to copy a landscape or other representation accurately; but then the management of the colours and other materials used in the porcelain painting,

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painting requires express teaching, and that knowledge he must derive from some master appointed for the purpose; he would in fact have to undergo an apprenticeship in that particular art; but his previous preparation in the school of design would qualify him to attain the particular technical application of his art in a comparatively short time, so as to make his labours become profitable both to himself and his employers in that particular department.

1510. You are acquainted with the application of the designs to manufactures through the medium of the Jacquard loom, are you not?—I am.

1511. Is it not necessary in the application of design to the production of figured tissues there, that the artisan should, to a certain extent, be an artist, so as to know how he could call out the design into existence on the fabric which he is weaving?—That is not necessary to the weaver, because the loom is set for him.

1512. Is it not necessary for the person who sets the loom?—It is quite necessary, certainly, that this man should be imbued with the principle of design; he should have certain tastes, and know what forms will have the best effect upon the tissue.

1513. In fact, it is the intermediate instruction which applies the design to the fabric, is it not?—Yes; the workman himself has nothing whatever to do of necessity with the design; he weaves with perfect indifference all sorts of designs, the cards which give the pattern being put into the loom, and they operate the design without any knowledge of it being required on the part of the workman.

1514. Have you been in France?—I have.

1515. Have you had an opportunity of observing the means by which artisans are instructed in art in France, and the effect which such instruction has upon them, that is, by opening galleries?—In Paris, the splendid collection of the Louvre is open to any applicant there to study, to make copies from the pictures and from the statues. In Bourdeaux they have a similar collection, not upon the same scale as the Louvre, but they have a collection of pictures and of statues which are also open to any applicant to study. In Lyons, I believe, their schools are more expressly directed to their peculiar manufacture, namely, the silk manufacture. I believe it is the case in their university schools, that they are open indiscriminately to all students. The university of Paris and the medical schools are there open. They have also schools for the training of artisans; they are at present re-modelling or rather re-organizing, I should say, the Conservatoire des Arts et Metiers, and there is now a series of models made by the pupils of one of these schools which are made in a creditable and workman-like way; that is, they are made to scale and correctly finished. They are going on to complete an entire collection of all the most useful machines that are employed in great works and in manufactures.

1516. Will you continue any observations you wish to make further on the subject?—In their manufactures generally, which I have examined, there appears to me to be more care bestowed upon the ornamental part of it, and in many instances a better taste displayed, that is, more in conformity with recognized principles of taste than we generally observe in ornamented manufactures in this country. The close study of the fine forms of antique sculpture and painting manifests itself in a great number of the productions of their manufactures.

1517. What manufacture would you principally specify as exemplifying that?—I should advert chiefly to the porcelain manufacture and their ornamental casting.

1518. Should you mention paper as a specimen?—That I should also include, that is, their coloured papers, their hanging papers; in that they are very far before us, certainly.

1519. You have mentioned, as one means of instruction in France, the gratuitous access to these collections?—Yes.

1520. Are there any other sources of instruction to which you would attribute the superiority you ascribe in design to them on the part of the artisans?—The particular schools established in particular districts where the manufactures are; I should say in Alsace, at Lyons and at Rouen.

1521. There are eighty schools altogether, are there not?—Yes.

1522. Is there any system adopted in France for teaching the artisan the intermediate process of connecting design with the peculiar branch of manufacture which he is to pursue?—That I believe exists at Lyons; they are expressly trained to that there.

1523. Would

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1523. Would it not be very desirable to have that species of instruction given in England?—Unquestionably; it is my opinion that nothing would more facilitate the useful application of the art of design to manufactures than the appointment of intermediate masters to train the student from his general knowledge of design to particular branches of productive manufacturing art. They all bear such distinct characters that it becomes in fact a separate occupation: the man who is qualified for designing the ornaments of an iron-foundry would be at a loss to design for the paper-hanger or for the china-painter. In many cases the peculiar manipulation of the manufacture demands a peculiar knowledge and peculiar tact in the artist who is to design for that particular branch.

1524. Then the principle of your instruction would be, that you would give general education first of all in design, and next you would allow the artist to follow that branch for which he had peculiar talent?—That branch for which he appeared best adapted.

1525. And in choosing that, you would follow the principle of the division of labour, and turn his attention as much as possible to that?—Certainly.

1526. After that would you allow him, when his education had been sufficiently completed, to go forth and become a designer in any part of the country where there was a demand for such species of design as he had devoted himself to?—Yes.

1527. Do you think that persons so trained would find sufficient employment among the manufacturers?—I am quite of opinion that they would; and the readiness with which he would find employment amongst the manufacturers, by any excellence which he had attained in these schools, would be a constant stimulus to exertion in the schools to reach that excellence. In France, I believe, it is found to be invariably the case, that when a boy has acquired a certain ability in the arts of design, and has shown taste and genius, he is eagerly sought for by the leading houses; and when he is of good moral conduct, he commonly terminates his career by becoming a partner in the house.

1528. Are you aware whether the statement you have made is not exemplified also by the extreme encouragement which some English manufacturers have afforded to design; taking, for instance, the well-known manufactures of Wedgwood and Davenport, who have been very anxious to encourage design?—Yes; and I have known several instances of manufacturers, particularly in the porcelain ware manufacture, who have been exceedingly inconvenienced for want of able artists to carry on their works. I know one house now, that has had in hand, I think for at least four years, a service of porcelain for the King, and it has been retarded in its finishing a very long time by the manufacturer's inability to procure a sufficient number of first-rate hands to do the painting upon it.

1529. Would the manufacturers in those cases have to pay high prices to the artists whom they employed?—The manufacturers in such cases have to pay a higher price in the ratio of the scarcity of artists; yet there are in this country but a few first-rate artists in this branch of business, and they can command their own rate of compensation.

1530. You say the manufacturers would employ such persons abundantly?—I believe that class of persons in the porcelain and earthenware manufactures are well employed; that is, there is a constant demand for their services; but if you were to educate them, you would have the same ware, which is now ornamented in very bad taste, ornamented in good taste.

1531. In fact, in the instances you mention art is dear?—It is.

1532. And that proceeds from a want of diffusion of taste and design among the people?—Palpably so, because the greater part of these works of art are even works of very vile art; they take the worst of copies, and that is one instance of the want of education in the fine arts in the superintendents, because they frequently take very imperfect works and give them to their workmen to copy. Were a general taste diffused among the manufacturers as well as among the workmen, it would be as little expense to give graceful ornaments to their ware as it is to give the rude, barbarous coverings with which they still ornament their ware.

1533. Is not originality of design very scarce, and is not art chiefly confined to copying?—Yes, it is. I can give an instance of that; the common earthenware manufacture takes its style of ornament from China, that was brought over here many years ago; they still continue that barbarous style of covering which the Chinese had adopted. A very great improvement has been recently made in the

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means of multiplying the copies of designs for transfer to the surface of the ware, by printing off a continuous sheet; and such is the constant demand,—but this comes from the bad taste of the public perhaps,—such is the constant demand for the old Chinese barbaric ornaments, that they have been obliged to engrave their cylinders in the new machines to those patterns, though they have at the same time brought forward much more tasteful designs of their own; but still the great demand by the public has compelled them to adopt the old rude style of ornament.

1534. In the case you have alluded to, in executing the order for the King, would there be greater facilities for executing that order in France than in England?—I should think there would be. It appears to me that they turn out their large pieces of porcelain much more abundantly than we do; and I know, perfectly well, that they do larger works with more facility than we can.

1535. You laid down the principle that, having instructed the artisan to a certain extent in the general principles of design, you would then allow him to confine his attention to the particular branch of manufacture to which the design is applicable?—Yes.

1536. Have you ever turned your attention to the best mode of carrying that principle into effect?—Were I to set about it, I should take a man perfectly conversant with that branch of the business, and give him the pupils, and say, “Now, you take those pupils, and instruct them in all that is necessary for this particular department;” in the instance of porcelain he would say to him, “You have been accustomed to use such and such colours, which are at once obvious to your eye; you know the colours you are going to apply to your picture by their appearance on the palette, and you know they will have the same effect to the eye which they have upon the palette; here you are going to encounter a totally different principle; you are taking a colour which is totally different in appearance to what it will be when it has been subjected to the process of burning.” This is perfectly new to the student; he then has to be instructed in, and shown what are, these changes that take place in the colours in the operation of burning. This is a preliminary training which he must necessarily go through. Then there is the effect of different fluxes upon the colours, the effect of the different combinations of colours, the quantity of flux that is necessary for one colour and is necessary for another that are to be exposed to the same degree of heat; the colours that require different degrees of heat; and all these technical peculiarities must be taught to the general student of design. He is only qualified before he comes there by training of the eye and the hand; his eye can measure forms and trace their contours, his hand can make the copy upon a plane surface of those forms.

1537. The instance you have given in the case of porcelain, is an exemplification of the principle which would generally apply to the adoption of design in manufactures, is it?—Yes; for in the iron foundry, for instance, the student who had been taught to draw ornaments upon a flat surface, appropriate to that kind of material, would have to be taught, when he comes to apply himself to this particular branch, that all kinds of forms would not be admissible; they would not deliver from the sand; he must have a peculiar knowledge of what will and what will not be manageable in the hands of the moulder, and then he comes to a peculiar technical training. That is another instance, and I fancy it will be found generally to prevail all through.

1538. In order to sub-divide instruction in art in this way, according to the manufacture to which it is to be applied, would you adopt any central system of instruction; would you educate masters in these peculiar branches, or what course would suggest itself to your mind?—I think it would be most economical to the public to establish these secondary schools in the field of the peculiar manufacture, as, in the instance of the French silk manufacture, they do at Lyons. All that applied to the connexion of the arts of design with the ornamenting of porcelain and earthenware, would be best taught in Staffordshire. The iron foundry is too universally spread to say where it would be best situated, but perhaps it is one of those which would be best in London; and there are certain other diffused branches of manufacture, where a central school would be the only one which could be conveniently established.

1539. What would be the benefit of a central school?—The students would be more numerous, because you would collect them from the whole kingdom.

1540. Would the facilities of instruction be greater?—They would, because the

the greater the number of pupils, the more economically you can educate them. There is a central school in London, for what is called the teaching of art, but the misfortune is, that there are no teachers; that is the Royal Academy; the students are drawn there from all parts of the kingdom, and, when they get there, there is very little or no instruction.

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1541. How far do you think it would be desirable that the Government should interpose to assist in the formation of establishments such as those you have recommended?—I think, as it contemplates a national benefit, that schools should be established at the national expense.

1542. You have laid down certain principles for the education of artisans in art; do you think it desirable or not, that, besides the direct instruction which you have suggested, they should have also collateral assistance given to them by opening, as much as possible, galleries and exhibitions, where they might freely see all that is most beautiful in art, without any difficulty at all?—I think that is certainly desirable to the students, and I think it would have this further beneficial tendency, namely, that of improving the taste of the community in general, which wants educating certainly as much as the artists that are to minister to their taste.

1543. From your knowledge of foreign countries, do you think that the people of this country have had justice done to them in the way of instruction by the free exhibition of works of art?—I think not.

1544. Do you think that there is any want of talent for art in this country, or for a natural appreciation of it?—I think not; I think we have instances of as much fine taste in this country as has been exhibited in any part of the globe.

1545. Do you think that the people of this country have had equal advantages with most foreign civilized nations for developing their taste in art?—I think not.

1546. Do you attribute that to the want of free and open exhibitions to the public of works of art?—Yes, and I would instance another case in Paris, and the public gardens and buildings around there; they more freely ornament their grounds with fine works of sculpture than is done in any of our public places.

1547. Do you think that the climate of this country is any objection to that?—I think there is some little inferiority in the climate of this country.

1548. But there are some instances in which that does not apply, are there not?—Yes.

1548*. In iron statues they would not be affected by the climate, would they?—No, our metal statues stand very well; marble would be the thing that would chiefly suffer. I think it would be possible to form, at a moderate expense, large collections of plaster casts, which would improve the taste of the country equally with the originals.

1549. You have suggested the sub-division of the study of art as applicable to different manufactures; you have also suggested the expediency of open galleries accessible to the public; will you, in the third place, say whether you have ever thought it would be a desirable thing to make design to a certain extent a portion of national education; that is, wherever there are popular schools of education, day schools, authorized more or less by the Government, and formed on a systematic plan, you would then use means of infusing a certain knowledge of the principles of design into the minds of the population?—I am of opinion that the arts of design are so extensively useful to almost all classes of operatives, that after the first elements of teaching, such as reading, writing and arithmetic, I would make the arts of design a necessary concomitant of that branch of education.

1550. Do you think that such a system would be useful to make our workmen better artists, and to create in the people a greater demand for works of art, and to elevate their minds, and enlighten their understandings?—I am quite of the opinion that that would follow, and I have here expressed it.

1551. Would it be a difficult thing by any means to make, to a certain degree, the knowledge of design a part of national education?—Not at all; I think it is quite as easy to teach the arts of design, as it is to teach the art of writing.

Mercurii, 2^o die Septembris, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

*Charles Toplis, Esq., called in; and further Examined.**Charles Toplis, Esq.**2 Sept. 1835.*

1553. AS you are particularly familiar with mechanics' institutions, will you state to what extent and in what respects the constitution of those institutions is favourable to the development of art?—With the permission of the Committee, I will begin with giving a general statement of the objects of mechanics' institutions. The spontaneous origin, the progressive extension and the steady self-maintenance of mechanics' institutions throughout the country, are indisputable proofs of the existence of a strong desire for knowledge of a different character from that which the active classes of the community could heretofore derive from the educational establishments to which their station, leisure and pecuniary resources gave them access. The contracted and inflexibly perverse appropriation of the endowed schools of the country to the gratuitous dissemination of that kind of knowledge which never was, nor by possibility ever could be, of the smallest practical utility to men devoted to productive industry, had long since rendered the proffered boon of free instruction a mockery to that portion of society for which free education was ostensibly designed. In sterile schemes of tuition, calculated merely to rear men for the cloister, the mechanic, the handicraftsman and the peasant found nothing to aid them in their pursuits, and they had of necessity abandoned the free-schools of the country to the few whose leisure and resources allowed them to waste the whole term of education on the profitless acquisition of the Greek and Latin languages. The funds which had been appropriated to the gratuitous spread of information amongst the multitude, had become the succour of a limited few, who were pursuing what is deemed the necessary course of a professional education through the least expensive channels, or they had lapsed into the sinecure emolument of wholly unoccupied public instructors. The private seminaries, which admit scholars for pay, are either too expensive for the resort of the many, or the course of instruction within them is too meagre for the wants, or too foreign from the pursuits, of the productive classes which constitute the bulk of those whose necessities demand cheap education. The people, who felt the privation and saw the necessity of appropriate elementary instruction, communed with each other on their common wants, and combined together to effectuate the object of their common desires. They associated themselves for the purposes of mutual improvement, and under the impressions of their peculiar necessities devised for themselves methods and matters of study which assorted with their avocations, their leisure and their pecuniary means. Ten years of experience have now shown at how easy a rate, through associations like the self-created mechanics' institutions of this country, sound, profitable, practical education may be disseminated amongst a people. The money contributions of the individual members are so moderate as to be little burthensome to very large bodies of the community. These periodical payments range from twelve to twenty-four shillings per annum, divided commonly into quarterly payments. The aggregate amount of the contributions commonly suffices for the hire of a building, the salaries of one or more residentiary officers and attendants, the remuneration of teachers and lecturers, and the accumulative collection of books, instruments, apparatus and illustrative models and specimens.

1554. Do you think it desirable that the pupils should themselves contribute to sustain the establishment in which they are instructed?—I think so; and therefore I have brought this instance before the Committee to show how it works, and how easily it might be put in practice upon a large scale, to spread this kind of information. They attach more value to what they pay something for. It would be very desirable to give them education, at a trifling cost to themselves, by a little public assistance. In some cases a further expense is entailed upon the individual members for the purchase of materials consumed in the process of instruction, as paper, pencils and the like; or of elementary books of constant need-
ful

ful reference ; but such extra expenses are incidental to all plans of instruction. The great burthen on the resources of these establishments is commonly the erection or rent of buildings ; the larger establishments have, for the most part, found themselves under a necessity of building, in order to adapt the premises to the purposes of the institution ; this has been almost invariably the case where a theatre has been required, and in such instances, rent, interest and liquidation of debt absorb a large proportion of revenue. Were the buildings and endowments now nominally devoted to the eleemosynary instruction of the people appropriated to the diffusion of that kind of profitable knowledge for the attainment of which mechanics' institutions have spontaneously sprung up, and were they subjected to the control and management of those whose interests coincide with the judicious and honest administration of them, the rational, wholesome, effective education of the people might be effected at a cost which the country could not feel, aided by the contributions of the scholars, so trifling that no class would feel them as a burthen. The methods of instruction adopted in the mechanics' institutions are usually by periodical lectures, by schools superintended by masters, by classes for mutual instruction, by reading-rooms, and by libraries for circulation. It is only in the larger establishments that the system of lecture instruction can have a permanent character ; in the smaller ones the lectures are delivered in sessions of longer or shorter terms, or sometimes only in casual courses. In the London Mechanics' Institution lectures are delivered twice a week during the whole year. From the miscellaneous pursuits of the members of these institutions, it would be inappropriate to pursue any one branch of study through a long series of consecutive lectures, like the academic courses ; the courses, therefore, are short, and calculated by illustration to facilitate the progress of students in their private labours. For lectures of this character the larger institutions are generally enabled to compensate the services of men ranking high in science and literature. The schools are distributed into distinct branches, so that only one object forms the pursuit of each ; they are superintended by a master usually receiving a salary for his services. The branches of study followed in the schools are those which call for the more continuous application of the student under the guidance and correction of a proficient. The classes for mutual instruction are commonly made up of such as, having made a certain progress in any inquiry, are qualified, by a little extraordinary application, to compose lectures or essays, which they do in turn, and read to the class, which subsequently discusses the matter of the essay or lecture. In these classes many of the more important subjects of investigation, such as those of mechanical and chemical philosophy, are prosecuted more at length and examined more in detail than they can be in the condensed course of lectures publicly delivered on the same subject. The branches of instruction cultivated in mechanics' institutions being appointed, as it were, by the students themselves, may be assumed as indicative of the necessities experienced by the majorities of those classes of the community which have coalesced for the formation of seminaries for their own use. The training for the workshop and for the study are essentially distinct. Our public free-schools recognize no difference, and have been modelled on the monastic institutions, which had for their main end the qualification of men to converse of and with the dead. Our engineers, our smiths, our carpenters, our draughtsmen find no assistance in the dead languages ; they covet to know the principles of science which may guide and correct their judgment, and to possess the elements of art which may shorten their labour, and give the stamp of mastership to their works. In pursuing the course pointed out by the experience of their own wants, they have founded for their own use lectures, schools and museums, to teach them the principles and facts of mechanical and chemical philosophy, and to initiate them into the practice of the arts of design. With these guides, and after such preparatory discipline, they know that they shall become more skilful constructors, more ready contrivers, more expert workmen and more tasteful designers ; their works will have more solidity, more fitness and more grace. Already numerous instances might be selected from the students in these schools, whose talents therein drawn forth have raised the individual higher in the social scale, and have stamped a national value on the system which had given them birth.

1555. Can you supply the Committee with any statement respecting the number of pupils in the London Mechanics' Institution ; also an account of its funds and expenditure ; the number of instructors, and the usual details which are laid

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Charles Toplis, Esq. before such institutions annually?—I can furnish to the Committee those particulars.

2 Sept. 1835.

[*The Witness delivered in the same.*—Vide Appendix, No. 3.]

1556. What proportion do the pupils attending the schools of design bear to the pupils generally attending the Mechanics' Institution?—They are obliged to go out after attending a certain number of courses, to make room for others. I think there are five classes of drawing schools.

1557. Do you know how many working mechanics belong to the London Mechanics' Institution?—I should think not above one-third of the number; the average number is about 1,100; our number has been stationary at that for some years; and I should think one-third of them may be called mechanics, for there are a vast number in London who are in some way or other connected with arts of production that are not strictly mechanics. There are a great number of clerks that form part of the members, and particularly law clerks, for we are just in the centre of the law establishments, and we have a vast number of lawyers' clerks among them.

1558. What portion of the instruction do they attend?—They take what courses they please; they all follow their own inclinations as to the classes they will attend; they make application to the secretary, saying, "I wish to attend the drawing class," or any other.

1559. How do you account for the circumstance that the number of pupils attending has been stationary for so long a time?—That seems to be the average supply within the range of the institution; they cannot come a great distance, though we have some few whose zeal brings them from the outside of the town; but placing your building at any one point of London, you will range within a certain circuit, and that circuit appears here to have furnished very steadily 1,100 members. There are other establishments about London differing a little in character.

1560. Are there any other mechanics' institutions in London?—There are several that have emanated from that; some of them for classes considering themselves rather higher in the scale of society than those for which the London Mechanics' Institution was originally formed. For instance, there is the Western Literary and Philosophical Institution in Leicester-square, which has been going on very flourishingly. There is a more recent establishment in Mary-le-bone, of the same kind, which is called the Mary-le-bone Literary and Scientific Institution. There is another, near Finsbury, called the Mechanics' Hall of Science. There is the Mechanics' Institution in Spitalfields, which has flourished less than one would expect in a manufacturing district; the wages have been very low there; and that institution, though it began under very favourable auspices, has been always drooping, scarcely keeping itself in existence. There is another in the City, the City of London Literary and Scientific Institution. There is one at Islington, and another at Stepney. There is another recently established at Stratford. There was one in the Borough, but I am not certain whether it is still in existence; I rather think not. There is one at Wandsworth, and there was one at Deptford, but whether that is continued since the change in the Dock-yard there, I do not know; it was a good deal supported by parties connected with the Dock-yard.

1561. Have they increased much in number of late years?—They have increased in number, and those which I have mentioned are tolerably stationary as to the supply of members; that is, they have a sufficient number to keep themselves in full activity.

1562. Has the number of pupils increased much?—I should think they are pretty stationary as to numbers.

1563. Are they all upon the same system?—No, they are not upon the same system; they have each adapted themselves to their peculiar views; some taking different classes of society, and they have adapted their pursuits to the wishes or wants of the particular class forming the society. Some will pursue more literary subjects, others matters of science or matters of taste; music forms a leading object with some of them.

1564. Do they all afford more or less instruction in arts connected with manufacture?—They all, I believe, afford instruction in drawing.

1565. Can

1565. Can you give the Committee any details as to the number of pupils in each?—Not of those other institutions without a special application to them.

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1566. How far do you consider a knowledge of the arts of design to be important to artisans and manufacturers?—Whilst a knowledge of the principles of mechanical science is indispensably necessary to the successful execution of all works of construction, and consequently to the engineer, the builder, the carpenter and the mechanist, it is an essential part of his education to acquire it; chemical science is not less imperatively called for by equally extensive classes of operative men in innumerable departments of manufacturing industry; but to a very large proportion of the individuals engaged in both branches, some practical skill in the arts of design is either absolutely needful, or would be eminently useful. All works of construction require to be preceded by a design on paper, or a proportional delineation, which is often to be done by the workman himself. Workmen in these branches must therefore be necessarily trained to the accurate use of drawing instruments, and their operations are frequently much assisted when they can express their designs by sketches made by the unguided hand. Those workmen whose province it is to shape and give form to materials, are greatly aided in their operations when they can delineate the contours of the forms they wish to impart, or can model them in a yielding matter; and their taste is necessarily improved in studying the selected forms set before them for imitation during the course of their instruction in drawing or modelling, from which improvement their works must derive additional grace and effect. Many important branches of manufacture call for careful cultivation of the eye, for the purpose of arranging, assorting and contrasting colours, which, as an affair of taste, calls for some portion of a painter's education. Other branches subservient to the luxuries, and what may indeed be regarded as the imperative wants, of a highly civilized society, demand superior skill in the delineation of landscape, and even in the drawing and modelling of the human form, and of other complex figures. As any of these operations are executed with a skill and tact to satisfy the chastened eye of the professed artist, they give value and importance to the work which has received their impress, and enhance the gratification of the cultivated possessor of the commodity. Whatever partakes of the nature of ornament will only be appreciated in a refined age, as it is characterized by grace and elegance of design and by delicacy and precision of execution. But the accomplishment of these requisites implies long and careful training in the artist, to whom, during his unprofitable noviciate, it is essential that all facilities should be afforded at their minimum of expense. When we consider the immense number in this country of workmen and superintendents, to whose successful operations the principles of science are essential; of skilled labourers, artisans and handicraftsmen, to whom the arts of design and the elements of taste in the cultivated age of an opulent society are of eminent, to many of vital, importance; when we reflect that from the knowledge and skill, and ingenuity, and taste and labour of all these men combined, the country draws all which supplies the wants, conduces to the comforts, or ministers to the luxuries of society, it would seem to be an object of no mean estimation to an enlightened Legislature to provide for the careful and adequate training, as far as public institutions can contribute, of every class of skilled labourers. The formation of schools of elementary science, of academies for the arts of design, and of museums for the collection of models of construction, of specimens of skilful workmanship, and of examples of tasteful design and graceful form, cannot fail to advance, in a conspicuous degree, both the fine and useful arts of the country. Our national greatness rests on the skilled industry of our people; it must be a part of sound domestic policy to foster, by every means within our reach, the talent which gives currency and importance to our indigenous products, and draws within the vortex of British manufacture the raw material of other climes, to be spread again over the world, enhanced in value by the labour, skill and taste of British artisans.

1567. Have you ever turned your attention to the propriety of giving protection to original designs, giving a species of copyright to them?—I have considered it a good deal, and have had much conversation with manufacturers upon it. It is a subject of heavy complaint with manufacturers that they have now so little protection in their original designs; so little protection, indeed, that they feel in many cases little disposed to incur the expense of paying artists to produce designs for their particular establishments, knowing that after they have incurred that expense they are open to piracy the next day, if they produce any thing likely to

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take with the public. This operates prejudicially through very extensive classes of manufactures; all, in fact, where figure or design forms a prominent feature of the production. The present protection is little available; it is an expensive process in Chancery which very few men choose to resort to. It has been done by some houses in Manchester, but not very extensively. I believe it requires an application to the Courts of Chancery to grant an injunction against the continuation of the piracy, which is attended with some considerable expense and trouble to the applicant, and expense and trouble that are more than equivalent frequently to the object to be protected. The great difficulty in devising security to designs, I believe, is that of defining clearly what is an original design; you can so easily, by an alteration of subordinate parts, retain the character, and still it cannot be said to be a copy of that particular work. This would require a good deal of consideration by men conversant with manufactures and with art, to be able to produce a ready recognition of the original design which each individual might be entitled to claim; there are so many easy ways of evasion. The protection asked for would in general be for a very short time, as commonly those things of pattern merely are in demand for a season, and they would be satisfied if they could have only a few months' monopoly in some branches of manufacture. In other branches of manufacture, where the taste is more durable, the protection would require to be longer. It would have to be classified, and put under the consideration of a qualified board; perhaps the whole affair might be effected by registration in an office superintended by men possessed of practical knowledge in the different branches of manufacture. It might be done at little expense to the individual seeking the protection, without the formality of a patent.

1568. Would you have the registration central or local?—I think it would be better to be central, because it would be so easy to transmit to that office the pattern desired to be registered.

1569. Would you combine both a central and a local registration?—I am not prepared to say that there are some manufactures so extensive and so peculiarly confined to a district, that you could do all for that one branch of manufacture in the district; but then, again, there are off-sets from those same manufactures, and those off-sets would have, in coming to the local head office, as much trouble almost as would bring them to a common central office in the metropolis; for instance, in the earthenware manufacture, which has its chief field in Staffordshire, they could do all that related to the great branch of the business; but then you would find small detached portions of the manufacture situated at considerable distances, isolated from the large fields; so in printed cottons, it would be the same, and in the weaving of figured goods it would be the same. You find them distributed here and there in certain localities all over the kingdom; so that perhaps one central office would be more convenient than the having a number of local ones.

1570. In your plan of registration, would you adopt any system of marks upon the article?—I would deposit a copy in the office, which should have the official mark of its date of reception, which should be the date of its publication. I should give a claim from the moment when it was deposited in the office; then if another man could prove that he had, before that date, made use of this design, it becomes no piracy; the other has made a claim that must fall to the ground.

1571. Would it be desirable to have any stamp or mark put upon each article made by the person who had so registered it?—I think it would be well to say, "Registered on such a day, at the office, by such and such parties," and let them put it upon every piece of manufactured goods that they made.

1572. That would leave no excuse to any person that saw the article, for pirating it?—None whatever.

1573. Have you any observations to make with respect to the expediency of having a speedy remedy, through a legal or equitable tribunal?—I think that such questions would be most advantageously settled by a local tribunal, as upon the continent, and particularly in the large towns in France; they have tribunals to which all matters of this kind are immediately referred. Their chambers of commerce are local tribunals to which all matters of dispute between merchant and merchant at once go and are settled, instead of coming to the metropolis of the country. There is a board composed of men skilled in that particular branch. That would be at once a cheap and a ready remedy. Such

Such a court might proceed upon the decision of the office of registration; the piracy being sent up to be compared with the original design deposited there, they would at once issue their declaration whether it was a colourable imitation of such and such a design or not. That might be admitted as evidence before the local tribunals, to guide them in their judgment in the appeal made to them.

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1574. You would not think that one decision by such central tribunal would be sufficient?—I think perhaps not, because you might have to investigate and call for the *vivâ voce* testimony of the parties, which would be best done in the locality where the transaction took place, rather than bring them to a distant court; I think all that would be required from the office of registration would be a testimonial as to the identity or similarity of the two things in contestation.

1575. Must not you for that purpose send up to London sometimes articles of inconvenient weight to be examined?—That would happen sometimes, but very rarely; it seldom happens that those matters of taste are very weighty.

1576. In the case of fire-stoves, and other productions of that kind, might not that inconvenience arise?—Then you come to patented inventions; but if they were merely the ornamental designs upon a casting, that could be sent at no great expense; it would be sufficient to send the plate upon which the design was.

1577. Have you any further remarks to offer upon the subject of protection to the original designers of patterns?—I think it of great importance to the manufacturers of the country that a speedy remedy should be afforded for this widely-complained-of grievance.

1578. And you propose that the period of protection should vary according to circumstances?—According to the nature of the manufacture.

1579. Must not you give some power of punishment to the tribunal?—Of course there must be some power of that kind; I believe a fine would be found necessary in all those cases.

1580. Have you been induced to make any remarks upon the effect of the excise laws upon the progress of the arts, in connexion with manufactures?—My general impression is, that where the excise laws are in operation in any branch of manufacture, their tendency is to retard improvement in that branch of manufacture.

1581. Have they also obstructed art, as well as mere mechanical improvements in manufacture?—In the art of glass-making, I believe, it is universally acknowledged that the want of improvement is mainly to be attributed to the excise interference; they cannot make any experiments as to improving the quality of glass except under the inspection of the excise, and it is that prohibition which forms the stumbling-block in that particular branch of art. There are certain qualities of glass for optical instruments that we have never been able to reach in this country, and we are obliged to go to the continent for them now, in consequence of the imperfect state of glass-making.

1582. Do you consider that to result from the excise laws?—I should ascribe it to that, in consequence of its having prevented the free career of experiment in that branch of industry.

1583. How far do you think the assistance of Government is desirable, in the formation of such institutions for circulating art, or for the foundation of open galleries for the public?—I think the assistance of Government would be exceedingly useful in furnishing the buildings in which those schools were to be established, leaving the remuneration of the masters, in a great measure, to the contributions of the students. With regard to the museums, they, of course, must, if formed, be formed entirely by the Government, because to be useful they must be open; but the Government might very readily diffuse over the country museums, containing specimens of the fine arts, at a very trifling expense, by having a central establishment, in which they would have moulds from the best works of antiquity, and from those moulds they would be able to disperse casts in plaster to a great number of those establishments, so that they would be furnished at a very moderate expense through the whole country by this one establishment.

1584. Would not such a Government undertaking repay, in national advantage, the original outlay which it cost the national funds?—I think most certainly so, in improving the taste of the artists, and also in improving the taste of the community at large, for they must both be educated together.

1585. Would not such a central system of supplying objects of art be much cheaper than any other?—I think so; the Government could readily provide itself

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itself with those moulds from the original sculptures, whether they were in this country or abroad, and those moulds would supply a sufficient number of casts, in a state of perfection, for any number of museums that might be established in the country.

Mr. Joseph Clinton Robertson, called in; and Examined.

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1586. YOU conduct the "Mechanics' Magazine"?—I do.

1587. How long have you conducted it?—From its commencement, about eleven years ago.

1588. Has it diffused a great deal of information among the artisans of this country?—I trust it has; it has a very extensive circulation.

1589. Have you had an opportunity of observing whether there is a want of drawing among the working mechanics?—I should say there is a very considerable want of a knowledge of drawing; but I would qualify the observation in this way: It is not so much in ignorance of the uses of drawing, its intent and meaning, as a want of personal skill in the practice of it. I have scarcely ever found among mechanics (and I have had intercourse with a very great many) an instance of their not being able to comprehend perfectly any geometrical drawing that was submitted to them. It is a common saying among them, that they can comprehend any form of construction better from a drawing than from the best written description. Indeed as most of them work from drawings and patterns, it is absolutely necessary that they should be able to do so. They can read drawings, if I may so speak, and understand them thoroughly, though they cannot themselves draw; just as many a man can read and understand our best authors, who, if he were himself to take pen in hand, could not write a single sentence grammatically. I may add also, that I do not think it is from want of opportunities of acquiring a knowledge of drawing, or from any neglect of those opportunities, that the majority of mechanics are thus ignorant of drawing, but because they have had no occasion to practise the art.

1590. Why have they had no occasion to practise it?—It seems to me to be but a necessary result of the great extent to which division of labour is carried in this country. Every man of the working classes looks out for and studies that branch of art only by which he expects to get a living; he confines himself to that alone. Take for instance the case of any large manufactory; it does not require probably above four or five good draughtsmen to keep two or three hundred men constantly at work. Of course it would be labour thrown away for the great body of those men to acquire any greater knowledge of drawing than is requisite to enable them to comprehend the designs entrusted to them for execution.

1591. Do not you think it would be of advantage to every mechanic to be able to draw?—I think it would be a great waste of time in any mechanic to learn an art that he could not turn to some practical account; and I think that it is from a conviction of this among mechanics themselves that they refrain so generally from cultivating drawing.

1592. Is not it a deficiency of the system that in that general division of labour there should not exist classes occupied in adapting the principles of design to general use?—I believe that in every trade there is a natural demand for designers, which produces as many designers as are wanted.

1593. Are those designers sufficiently instructed?—I think they generally are sufficiently instructed. I have never met, in all my experience, any want of talent in designing in any branch of manufacture.

1594. Have you ever had an opportunity of comparing the designs made here with the designs made in France?—Not from visiting the workshops of France; but I have seen numerous French publications of works of art, and such specimens of French art as have been imported into this country, and I do not consider that we are behind our neighbours, except in a very few branches.

1595. You do not consider that we are in general behind the French in design as applied to manufactures?—Not behind the French, certainly.

1596. On what facts do you ground that opinion?—On the proved ability of the English artisan to do any thing you can put him to as well, if not better, than any other artisan in the world, provided only you can pay him what he calls living wages for his labour, which are, unfortunately, with us much higher than in any other country; and on the fact that many of those fine designs for which the French have the credit, are in reality the productions of our own mechanics.

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You commonly hear it said that the patterns of French prints are much superior to ours. Now it is notorious (abroad at least, if not at home) that most of the engraved cylinders used in France are supplied from this country. A friend of mine went into a mercer's shop in Paris, and was shown there some very beautiful printed cloths; chintzes, I believe; he dropped an expression of surprise that our English manufacturers could not produce such elegant patterns as those he saw before him. The shopman smiled and replied, "To tell you the truth, sir, the cylinders from which these cloths were printed, came from Manchester."

1597. That applies to the printed cotton manufacture?—Yes, to that particularly.

1598. Do you mean to extend that observation to all the more fanciful descriptions of goods in which design more peculiarly enters, as well as to the cotton manufacture?—I really do not know how to limit the observation, for though the French do perhaps excel us in fancy goods, I think this is more owing to the talents of our artisans being employed in a more profitable direction, than to any inferiority of taste in them. The great object with every English manufacturer is quantity; with him, that is always the best article to manufacture of which the largest supply is required; he prefers much a large supply at a low rate to a small supply at a higher; and that even should the present profit be less from the former than the latter, because, in the long run, the larger the demand, the steadier it is sure to be. I do not think this is a point which has been sufficiently considered. From the great command of capital possessed by the English manufacturer, the immense capabilities of his machinery, and the unrivalled skill and industry of his workmen, he is enabled to turn out a greater quantity of goods in a given time than the manufacturer of any other country whatever; while our wide-spread commercial relations present him with facilities of disposal such as no other manufacturer enjoys. He lays out himself accordingly to supply those manufactures that are most in demand all the world over; and those that are the most in demand among mankind at large, will, in the nature of things, always be of the least tasteful description; that is to say, till the bulk of mankind are much more cultivated than they now are, or are likely soon to be.

1599. Do you think, that if they exercised a greater degree of taste upon the same material of manufacture there would be a greater demand for that manufacture?—I doubt that very much; the taste, such as it is, does not seem to be any drawback on the demand. You must improve the public taste greatly before you can expect to witness any material improvement in the productions of those who minister to it.

1600. How would you improve the public taste?—That is the question for consideration.

1601. Is not the public taste improved by the sight of works of good design?—Decidedly.

1602. Do you suppose, if works of good design went into the market with works of bad design, that in the end the works of good design would not be preferred?—I am not sure of that; I think the public eye requires to be educated in matters of taste, in the same way that the understanding requires to be enlightened by reading and study.

1603. Do not you suppose that the public eye is enlightened, in matters of taste, by the exhibition of well-designed works?—No doubt; the more habituated the eye is to the contemplation of beautiful forms, the less relish it will have for the grotesque, the gorgeous and the glaring, in which rude and vulgar natures delight; and hence the superiority of the educated and travelled classes in all that regards matters of taste; the same pattern which, for elegance of drawing and delicacy of colouring, would be appreciated, and, because appreciated, universally sought after in the west end of the town, would, in all likelihood, be passed over unheeded, if not contemned, in Wapping, or any similar neighbourhood.

1604. Is it not the inference from that, that it is desirable to improve the taste of the persons at Wapping, who do not so highly appreciate that which is well designed?—Most desirable, certainly; the taste of the entire public wants improving; but, as regards the mechanical classes, I think they are rather before than behind the public taste in this respect.

1605. Then how do you account for the circumstance which has been stated in evidence to this Committee, that many patterns, particularly in the silk manufacture, which are brought over from France, are greedily sought for, and copied, in

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preference to those of our own workmen?—I ascribe the demand for French goods partly to a taste, a vulgar taste it may be called, for what is far-fetched and high-priced, partly to the actual superiority of the French patterns, many of them derived, as I have before stated, from an English source, and partly to fashion, for which you can often assign no reason whatever. A cylinder, engraved at Manchester, is sent to Lyons, and the article printed from it comes back here, and is very much in request as a French pattern among persons who know nothing of its history, because, of course, the person that supplies the engraved cylinder to the French manufacturer, does it upon the understanding that he will not make the pattern engraved on it previously known in this country.

1606. Then you do not admit that any actual superiority, in point of taste, exists in France?—I do not know any thing that our artisans are not capable of producing, taking this always into consideration, that the price of food in this country is such that it will not allow them to devote to many descriptions of work the same length of time which foreign artisans, with their cheaper means of subsistence, can afford to expend upon them.

1607. You have said that at the west end of the town you think there is a better taste than at Wapping?—Unquestionably; it is a highly-educated taste; the best of which the country can boast.

1608. At the west end of the town, do you, or do you not, find the goods of foreign manufacture more in demand than at the other end of the town?—I believe they are.

1609. Then how do you reconcile that with the opinion you have expressed, that the English manufactures are equal in taste to the French?—That is not exactly the opinion I expressed; I have admitted that the French do probably excel us in fancy goods, but I claim for our English workmen the merit of producing many of those patterns for which the French get credit; and I claim for them also the ability to do any thing which other artisans can do, if you will but make it worth their while.

1610. Do you then suppose that all the French goods that come here are founded upon English patterns?—Not the whole of them, but I apprehend that a great part are.

1611. Do you suppose that a great part of the fancy silks which are consumed at the west end of the town are founded upon English patterns?—Not the fancy silks; that is a branch of manufacture long peculiar to France, and which, for various reasons, is as yet but in its infancy in this country. My observations have reference to the various cotton and linen fabrics, in which the arts of design may be carried to as great a degree of perfection as in silks.

1612. Are they carried to as great an extent as in the Jacquard loom?—They are not, but they might be.

1613. With respect to various articles of manufacture, in which the fine arts are exercised, for instance, the time-pieces and figures in or-molu, the candelabra, and various articles of that kind, which are formed upon classical models of the antique, are they principally the work of English artists, or do they come from France?—I believe the greater part of them come from France; but I am satisfied our artists could produce equally good articles of that description, if we could afford or choose to pay the higher price, which would be requisite to remunerate them.

1614. Why must they have a higher price?—Because provisions, and consequently wages, are high.

1615. How comes it that we can undersell them in cotton goods?—Because machinery has here, to a great extent, superseded human labour, and because in the case of cotton goods there is an immense supply to compensate the manufacturer for low prices.

1616. Then there is not a demand for fancy articles of the kind mentioned?—Yes, a demand for them among the higher classes, but little disposition on the part of English manufacturers to embark in the production of them; they prefer turning their attention to things of a more ordinary description, which every one wants. It was mentioned by Mr. Toplis that in the case of a set of porcelain preparing for the King, the work was stopped in its progress for want of artists of sufficient skill. Now, I should think that was very likely to be the case, and yet I should be slow to deduce from it an inference to the prejudice of our native artists. Kings can never be numerous
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as customers, and no manufacturer would ever think of rearing up designers for the special purpose of supplying an occasional order from such a quarter.

1617. Then do you lay down this principle, that it is in vain to offer to the great mass of consumers works which combine, with perfect manufacture, elegance of design, because they would not be appreciated by them?—I think, considering the existing state of taste among the great mass of consumers, you might produce patterns so elegant that they would not sell; for instance, in the negro markets of the West Indies and America, which take a large supply of goods from this country, the more gaudy an article is, the more of red and yellow in barbarous combination there is in it, the more likely it is to please.

1618. Is not that an extreme case?—I hardly think so; our fabrics go over all the world. People of taste are fond of complaining of the many ugly patterns which our manufacturers are constantly sending forth, when, with the same trouble, and at the same expense, so much finer patterns may be produced; but they would not do so if they only considered how many ugly tastes our manufacturers have to cater for.

1619. Do you apprehend that the ware of Wedgwood was indebted for any of the preference shown to it to the delicate design upon it?—No doubt the elegance of the design contributed to the circulation of the ware.

1620. Has the Wedgwood ware been in general use?—In universal use.

1621. Is not the design upon that ware a classic pattern from the antique, brought from the extremities of Italy?—Some of it is of that description, some not; but it is the general character of the ware.

1622. Do not the designs which are most sought for by the great mass of consumers proceed from the excavations of Pompeii?—I doubt whether those are the designs most sought after; there is a pattern which was a long time in very general use for table services, called the "willow pattern;" there is nothing very classical in that.

1623. Do you suppose that, if the ware be equally good, and the design more elegant, in course of years the consumption would be greater or not?—I have no doubt that such an increase of elegance in the productions of our potteries would help to improve public taste, and to produce an increased demand for articles of a higher cast.

1624. Do you think that in the long run, that which is founded upon admitted principles of beauty, is more certain ultimately to prevail, than that which is founded merely upon the ephemeral taste of the day?—I have no doubt of it; but I think the public mind must be educated to distinguish what is beauty and what not.

1625. Do not the artisans of this country form a great portion of the public of this country?—Yes.

1626. Are not they consumers as well as producers of manufactures?—No doubt.

1627. Do not they consume the articles produced by others, as well as manufacture themselves?—Yes.

1628. Then if you educate the eye of the artisan of this country, would not you educate the eye of the public?—Yes; so far as the artisans make a part of the public. I do not mean to question that the artisans at large share in whatever degree of bad taste distinguishes the country, but I repeat that, in my opinion, they are rather before the rest of the community in this respect.

1629. Do you know what proportion the artisans of the country bear to the whole population?—I cannot at present state the exact proportion; probably a fifth or sixth; but, whatever the proportion may be, I apprehend it matters not. I know that an impression to the effect I have just stated does exist very extensively among our artisans themselves. Nothing is more common than to hear such of them as have any thing to do with the designing or planning of works, complain of the manner in which they are constantly thwarted by the bad taste of those who employ them. The tailors have got a phrase among them which describes this feeling very exactly; they call it "working to the head," or fancy, of the customer.

1630. Are there any means of giving a proper turn to the head or fancy of the customer?—Many.

1631. What means?—I would particularize, before all others, the circulation, as widely as possible, of good copies of the best existing works of art.

1632. Do you suppose that the taste of the customers would be influenced materially by the circulation of good works of art?—Most materially; I consider

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sider that very much of the bad taste of the country has been owing to the circulation of wretched prints all over the country, and still more wretched stucco images; the country has been inundated by them for the last 50 years and more. I may observe, by the way, as not a little curious, that this inundation has not proceeded from native artists, but from Italians. It is from Italy itself, the favourite seat of the fine arts, that this flood of execrable taste has come in upon us.

1633. Do you attribute the employment of Italian designers upon those inferior works to the circumstance that the demand of the purchasers originates from a low taste in art?—No doubt they consulted the taste of their customers.

1634. Do you consider that the multiplication and circulation of copies of good models would have a great influence in refining public taste, and producing improvement in works of design?—An incalculable influence.

1635. Do you consider that the progress of the arts in this country is impeded by the want of protection for new inventions of importance?—Very much impeded. Inventions connected with the arts of design, of new instruments, or new processes, for example, are, from the ease with which they can be pirated, more difficult of protection than any other inventions whatever. Such protection as the existing laws afford is quite inadequate. I cannot better illustrate my meaning, than by mentioning the case of engraving in metallic relief, an art which is supposed to have existed three or four centuries ago; and the re-discovery of which has been long a desideratum among artists. Albert Durer, who was both a painter and engraver, certainly possessed this art, that is to say, the art of transferring his designs after they had been sketched on paper, immediately into metallic relief, so that they might be printed along with letter-press. At present, the only sort of engravings you can print along with letter-press are wood engravings, or stereotype casts from wood-engravings; and then those engravings are but copies, and often very rude copies, of their originals; while, in the case of Albert Durer, it is quite clear that it was his own identical designs that were transferred into the metallic relief. Wood engravings, too, are limited in point of size, because they can only be executed on box-wood, the width of which is very small; in fact, we have no wood-engravings on a single block of a larger size than octavo; when the engraving is larger, two or three blocks are joined together; but this is attended with so much difficulty and inconvenience, that it is seldom done. From the specimens of metallic relief engraving, left us by Albert Durer, there is every reason to infer that he was under no such limitation, that he could produce plates of any size. Now the importance of such an invention will be immediately seen, when it is considered that if you could produce an engraving of a work of art with as much facility as you can produce in types a copy of manuscript, and you could work this engraving along with the letter-press, you would have works of the largest size illustrated to a degree that is now unattainable, and might multiply copies of works of art with twenty times the celerity, and at more than twenty times less expense than you can do now. No wonder, therefore, the re-discovery of this invention has been so long a desideratum. Many are the persons who have tried to accomplish it; and I know of more than one or two who may say they have succeeded. About the year 1824, a Mr. Foulis, well known as an eminent printer in Glasgow, communicated to me that he had made a re-discovery of this art; and he produced a letter from the late Mr. Roscoe, of Liverpool, upon the subject, in which that gentleman gave it as his opinion that the art had existed; and, from what Mr. Foulis had stated to him, that he believed he was in possession of the secret. I introduced Mr. Foulis to two other gentlemen for the purpose of bringing this art into use, if possible. We joined together, and furnished funds for fitting up an establishment for the purpose; but after some time differences arose, and the thing dropped without being brought to a conclusion.

1636. Was that in consequence of want of protection?—Principally so; there was a difficulty arose on that head. Mr. Foulis was between 70 and 80 years of age, and we were naturally very anxious that he would leave us some specification of the invention, that we might be able to work it out, to indemnify us for the expenses we were incurring. However, Mr. Foulis could not be prevailed with to give us a sufficient specification, and we never received it from him. He wished that we should take out a patent for our mutual protection; but had a patent been taken out, that would have led of necessity to the publication of the

the specification; and it seemed to us that were it once published, the invention would be lost as a matter of property to all concerned. I may mention that the differences I have alluded to led to an arbitration before Mr. Bolland, now Baron Bolland, in which arbitration the question was raised, whether such an art as I have described did really exist or had existed. A great deal of evidence was adduced on this point, and a number of artists examined, and the result was, to prove, beyond all dispute, that the art had existed, and had been lost.

1637. Is Mr. Foulis alive?—I believe he is dead, and probably the secret, as far as he was concerned, died with him; but more recently, about 18 months ago, an eminent engineer in town, who was aware of the interest I had taken in this subject, came and informed me that a friend of his had made the same discovery. To put this at once to the test, I gave him from a portfolio a small specimen of a paper pattern, and he pledged himself that his friend would, next morning, produce a fac-simile of it in relief. The next morning he actually brought it me, done in relief, and done admirably; it was a pattern of very great difficulty, and a copy of it could not have been executed with the hand within the time, nor executed half so well. I was perfectly satisfied from this, that the art so much sought after had been once more re-discovered. The gentleman, however, not being himself an artist, was desirous of disposing of this secret. It was suggested, as before, to take out a patent; but the answer to this was, that if patented, he must then specify the process, and it would be immediately pirated in every garret in London. It was impossible, in fact, that a patent could give him any protection at all. The case of Sir David Brewster's kaleidoscope furnishes an illustration exactly in point. He took out a patent for it; but it was so universally pirated that he could not protect it, and he made little, if any, profit from an article which, if it could have been adequately protected, might have yielded him a handsome fortune.

1638. Have any suggestions occurred to you as to the best mode of protecting such inventions?—I do not know any mode by which a property in inventions of this description could be protected; what I would suggest is this, that there should be an annual public grant for the reward of such useful inventions as the patent law cannot protect. In the present instance, all that the party asked was the sum of 500*l.* for the communication of his important secret; and because there is nobody to give him this sum, he keeps the secret locked up in his breast, and very probably it may be lost again to the community.

1639. You suppose that there exist no means of protecting, and that there only exist means of rewarding such inventors?—Yes.

1640. Is your opinion against the possibility of protection generally in other inventions of art?—Against the possibility of protecting those inventions only which can be practised by such numbers of persons in obscure holes and corners, that to vindicate the property in them by legal process is impossible; you cannot prosecute a whole nation.

1641. Cannot you prosecute one individual?—Yes; you may prosecute and put down one or two, but when every body infringes, and you have to prosecute every body, your right becomes practically a complete nullity. Where could be a stronger proof of this, than the case of Brewster's kaleidoscope, which I have just mentioned? Although the undoubted inventor of it, he was powerless against a multitude. It may be said, that an inventor so circumstanced, can apply to the Society of Arts, but the premiums of that society are so small, and awarded by committees of so little select a description, that the authors of really valuable inventions do not often trouble it.

1642. You would recommend, not a system of protection, but a system of reward?—In cases of the peculiar description I have mentioned, there are many cases where a patent will effectually protect.

1643. Must not you bring proof that it is an original design before a reward is given?—I think there might be a commission of learned and intelligent persons appointed, before whom an inventor might go and submit his invention without much risk of his being able to deceive them as to its originality or ability. I would have this commission empowered to reward most liberally every new invention or improvement which they thought likely to be of national benefit; and that at once, in order that the author might have every enjoyment of the fruits of his ingenuity, and be left free to exercise his talents in the production of other inventions and improvements. They should, in fact, act on the same principle

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as the Society of Arts, but with larger means. Many useful inventions have been brought forward through the medium of the Society of Arts. I believe that steel engraving, which has done such wonders for the fine arts, was first introduced in consequence of one of their premiums; but I apprehend that were the entire number of inventions which have been rewarded by this society compared with the number carried into actual practice, the disproportion would be found enormous; and this I attribute principally to the smallness and inadequacy of their premiums.

1644. Is not it a good guarantee for the ultimate success of an invention, that the artist appeals to the tribunal of the public for a decision upon the merits of it?—Yes, a very good guarantee for the success of the invention, but not a guarantee for the fruits of that success coming into the inventor's pocket. If an inventor can go into the market to supply the public demand, I think the public feeling is such that they will patronize him in preference to any pirate or interloper; but it is not every inventor who has the means of doing so, and there are many, such as amateur mechanics, who, though they may have the means, have not the inclination.

1645. Would not there be some danger in interposing an intermediate tribunal between the public and the inventor; would it not be leaving too much to their judgment, and rendering the inventor too independent of the final tribunal, which ought to decide upon it, namely, its merit in the eyes of the public?—I think the occasional loss to the public would be very small, and the advantage in a general view of the matter would be extremely great.

1646. Have you ever turned your attention to the expediency of giving every advantage to our artists of seeing, without any expense, beautiful works of art?—I think they cannot be made too universally accessible.

1647. Is there any want of natural design and taste in the artists of this country?—Not at all; I believe they are equal to any thing that they can be put to.

1648. Has justice been done to them in allowing them a free inspection of works of art?—I do not think it has.

1649. Is not it highly expedient that such exhibitions should be encouraged?—Highly expedient.

1650. Have mechanics' institutions had a good effect in improving the taste of the artisans?—They must have had a good effect, but I should say not so good an effect as might have been expected, or such as they are calculated to produce under more judicious direction.

1651. In what respect?—I think, generally speaking, there is a want of system in mechanics' institutions; there is no regular course of instruction followed in any of them. When a young man has attended for two or three years, the circumstance of his having so attended suggests no definite idea of what he has learned during the time, or what course of study he has gone through.

1652. You would wish for more system in instruction, and greater uniformity?—I should like some systematic course of instruction, suited to the wants of mechanics, to be followed. The lectures given at these institutions often embrace subjects very foreign to the purposes of mechanics' institutions. All sorts of topics are discussed, and in every variety of order; there seems to be no principle of selection adhered to whatever.

1653. Do you think it desirable that to a certain extent the nation should assist in the formation, or in the construction of edifices to be devoted to the instruction of artisans in the arts?—I should be very jealous of the interference of Government.

1654. The question does not refer to interference, but simply assistance without interference?—I should hope more from the Government's undoing what it has done in the way of obstruction to the progress of the fine arts, than from any thing it can do to promote them.

1655. What obstructions do you refer to?—To the heavy tax on paper, for one thing. Drawing-papers are extremely expensive to persons of small means, and inferior papers are often used in copper-plate printing, when but for the tax, which is in proportion to the weight, much finer papers would be used, papers better calculated to do justice to the engraving.

1656. Would not the withdrawing of such obstructions by Government be in fact an assistance by Government?—It would amount to the same thing.

1657. Instead of giving additional speed to the machine, you remove the load

load that obstructs its progress?—Exactly so; and I would recommend the removal of all duties upon the importation of foreign prints; and also, that the Government should do their best to induce foreign governments to do so likewise by our works of art. The import duty into this country is small, I believe, but still it operates to a certain extent.

1658. Would you think it desirable that any national assistance should be given, as in the case of building the schools without the slightest interference on the part of the Government, but simply, that where the local resident population had advanced a certain sum, the Government should assist in the completion of the design?—I should think it highly expedient that the Government should give such limited assistance for the establishment of buildings, and probably some allowance also to the professors.

1659. You think that the interference of Government is a burthen?—It is too apt to lead to jobbing, but benefactions simply can do no harm. Supposing the inhabitants of a place were to come forward with two-thirds, Government might with great propriety, and without the least risk of evil consequence, assist with the other third.

1660. Supposing that by the residents in any given district an offer was made to contribute a certain considerable proportion towards the formation of a gallery of casts, or a public library, or a collection of works of art, open freely to all the public, you think it would be wise in the Government, without the slightest degree of interference, simply to assist in the completion of the design?—I should think it highly expedient and highly honourable in the Government to give every encouragement in that way, to promote by all possible means the establishment of museums and galleries, so that they leave the management of them to the people themselves.

1661. Is not it probable that eventually the nation would be repaid for the passing liberality of the Government?—I am satisfied of it; the more the taste of the country is improved, the more our manufactures will be improved; and the country that has the best manufactures will of course command the greatest export trade in the long run.

1662. Are there any fiscal impediments to the circulation of abundant copies of drawings about the country?—Nothing but the expense; the duty upon paper is heavy; there are duties too of various kinds which make provisions and wages higher than they need be, and there are duties upon the importation of foreign prints; I believe also that our prints are not admitted to the continent as freely as they ought to be.

1663. Does the excise duty on paper materially obstruct the circulation of works of art among the people?—I should think it does; it enhances the price very much.

1664. Do not you think that our machinery and our capital offer to us a new mode of circulating a knowledge of the principles of art among the people, in the application of that machinery and that capital to embellished works?—I believe that if books could be more generally and abundantly embellished than they are, if the embellishments could be as readily furnished on a large as on a small scale, and particularly if designers and artists could give fac-similes of their own designs, that would raise the arts to a much higher standard than they have ever yet attained in this country; and all this I believe to be now within our reach; encouragement and protection alone are wanting. By such an art as that of Albert Durer's, the standard would infallibly be greatly raised. It would not only abridge the time, labour and expense of production in themselves, and cause works of art to circulate among the people to twenty times the present amount, if not more, but make the people familiar with works of a much higher character than they have ever been before accustomed to. By the present mode of printing engravings with the roller-press, you cannot produce above 400 copies a day, whereas you might produce 20,000 from a plate in metallic relief, with equal ease, and all excellent impressions; impressions, too, not from copies, as even the best of engravings are, but of the artist's own original designs. You cannot, by the finest engravings in intaglio, give by any means so just a representation of the works of a Raphael or Michael Angelo, as a copy of the works of Milton or Shakspeare, executed by the meanest printer, conveys of the genius of either of these great writers. An engraving, by a secondary artist, of a good painting, like an ordinary translation of a first-rate poem, is always sure to lack much of the beauty of the original.

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1665. Is there any thing else you wish to state to the Committee?—I would mention one instance, to show the great importance of multiplying copies of good designs, and making them as cheap and easily attainable as possible. An ingenious mechanic in Scotland, of the name of Hunter, has invented a machine, a stone-planing and stone-turning machine; he cuts vases out with it; he will cut a large vase out in one day, hollowed and every thing complete, which would take a man a week to produce by hand. He is now fitting up a turning apparatus for the purpose of producing a large supply of vases next winter, and he wrote to me to get him copies of the vases at the British Museum, and in other collections in town. I have accordingly made a collection, which I shall send down at considerable expense to him. I mention this as an illustration of the importance of having cheap copies of all our good works of art; for copies will find their way, as in this instance, where museums cannot.

1666. When you say copies, do you mean casts or drawings?—Drawings would do very well for the purpose I have just mentioned; but casts would be much better.

Veneris, 4^o die Septembris, 1835.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

William Wyon, Esq. called in; and Examined.

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1667. YOU are chief engraver of the Royal Mint?—I am.

1668. You are also an associate of the Royal Academy?—I am.

1669. You reside in London?—I reside in the Royal Mint.

1670. Previously to that did you come from Birmingham?—I came originally from Birmingham; I have left Birmingham 20 years.

1671. Have you had opportunities of observing the arts as connected with manufactures in Birmingham?—Twenty years ago I was very much in Birmingham, and since that I have had occasional communication with that place.

1672. What is the result of your observation upon the subject?—The result of my observation at that time was decidedly that there was a want of proper and due encouragement to the arts, as related to manufactures in that town. My attention about ten years ago was particularly directed to that subject; and on the establishment of the Society of Arts in Birmingham, I expressed to one of the committee a strong desire, that, instead of having a society simply for the encouragement of the higher departments of the arts, it would be also desirable to direct the attention of the society to that species of decorative design required in the manufactures of the town.

1673. What are the principal manufactures in Birmingham, in which instruction in art is necessary?—I would wish rather to confine myself to that particular class to which my attention has been most directed, which is principally silversmiths', or plated and brass work.

1674. What are the observations you would offer to the Committee as applied to those branches?—The principal remark is the defective state of the designs; they are obliged to have continual recourse to the works of the French. For example, when one series of designs have run out of fashion, there is frequently a want of supply for another, and they are obliged again to have recourse to the French. Some few years ago I recollect that the style that prevailed about the time of Louis XIV. was very much in fashion. Now it is changed to the modern style of the French; but still it is French that they look to, rather than originating designs of their own.

1675. To what do you attribute this use of French designs?—I attribute it to the want of encouragement and protection given to the arts in Birmingham. It is almost invariable, that those that draw for the manufacturers are obliged, for want of proper and due encouragement, to go to other departments of the art—to painting and sculpture; they become, instead of good designers for ornamental work, second, or third or fourth-rate artists in painting and sculpture.

1676. Have

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1676. Have you had an opportunity of appreciating the knowledge of art of those persons who are ornamental designers at Birmingham?—I have occasionally, and I think it susceptible of great improvement.

1677. What are the principal defects?—Want of originality:

1678. Are they correct in their knowledge of outline and proportion?—Certainly not; they are not well educated in that respect.

1679. Do you consider that the French are superior to them?—I think they are very superior, because there is a purer style derived from the study of nature and antique sculpture; if you look at the clocks, candelabra, and all those kind of decorations, they are always more beautiful than any thing we have produced.

1680. Which is the more correct, the English or the French designer?—When figures are introduced the French are more correct.

1681. Is correctness an essential ingredient in the education of an artist for manufactures?—It is very important. The taste that I should like to see would be derived from studying nature and the works of the goldsmiths of the 15th century, and works of that class; I think it would greatly improve them, if they had an opportunity; but they are generally very poor, and have not the means of obtaining access to the works that I think would be advantageous to them.

1682. Are they educated in that which you may call the "truth" of art, meaning by that the real correctness of it?—Their education is defective.

1683. That which depends upon certain principles?—They have no certain principles to go upon.

1684. What schools are there in Birmingham for the educating of manufacturers in art?—The principal one, with the exception of private schools, is at the Society of Arts, where they have a good collection of casts from antique sculpture.

1685. Is there no school of design connected with the Mechanics' Institution there?—I believe there is a drawing class at the Mechanics' Institution.

1686. Have you any open galleries or exhibitions of works of art accessible to the public at Birmingham?—There is an annual exhibition of modern works of art, and I believe every other year of the old masters.

1687. Is that exhibition open to the public without any fee?—They pay for the admission 1s.

1688. Is the gallery of the Society of Arts accessible to all the public without any fee?—No.

1689. Is it open to persons who are not subscribers?—No.

1690. Are the greater number of the artisans subscribers?—I believe not.

1691. Is it open throughout the year?—I believe it is.

1692. Is the subscription such as that it would be a restriction upon the working classes visiting such an institution?—I think the greater facility the better.

1693. Do you think that the slightest impediment thrown in the way of any person frequently prevents him from doing that which he would do if it were an exhibition gratuitously open to him?—I think that if a museum was instituted for the class I have mentioned, it would be more serviceable if it were gratuitous.

1694. Do not you think that any fee, however small, must be an impediment to the diffusion of the arts among the labouring classes?—That is a question that requires a great deal of consideration; it appears to me, that if there is not some little fee for instruction they would not be so desirous of availing themselves of it.

1695. Are you aware that a very slight impediment existed in the admission of persons to the British Museum, the removal of which has increased the numbers frequenting the museum?—I am aware that there was such impediment; it was simply that of signing the name upon the admission, and since that slight impediment was done away with the number of persons that have been to see the museum has greatly increased.

1696. Is it your opinion that that increase of number has resulted from the removal of that impediment, or at least that that has had a considerable effect in increasing the number?—I think so, decidedly.

1697. Do not you think, that if your establishment were open to persons that were not subscribers to it, it might be frequented by many that might in consequence contract a desire to become acquainted with the arts so as to improve themselves as workmen?—I think it is very likely.

1698. Have you any institution in Birmingham which teaches that intermediate

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diate portion of education of an artisan which relates to the peculiar adaptation of the art of design in which he has been instructed to the trade which he has to pursue?—There is nothing of the kind, and that is precisely the defect of which I complain; I think it would be highly desirable that something of the kind should be introduced.

1699. Have you ever thought of any means of forming such an institution?—The plan which I proposed some years ago, when the Society of Arts was being established, was that there should be the kind of connexion formed which I have already mentioned, and that premiums should be given for the most successful designs for candelabra and for epergnes, and for that particular class that is most manufactured in Birmingham; if, in addition to this, there was a good library, containing works of an ornamental character, it would be very beneficial.

1700. Would not a sufficient premium be found in the general demand for such objects?—I think not; I think that they require emulation.

1701. Are there persons connected with the manufactures of Birmingham employed as designers?—There are a great number of artists employed as designers who are modellers and designers.

1702. Do they receive encouragement if they are ingenious and clever men?—Not sufficient to keep them to that particular department.

1703. Do you consider that the want of encouragement arises from the imperfection of their designs?—There wants emulation and protection to be offered to them to induce them to continue that particular class of art, instead of wandering to other pursuits.

1704. You were understood to state that there was a demand for those metallic productions, but that the designs were made in France and not in England, and that the cause was the want of instruction among those who produced the English designs?—I think the designs would be improved if the artists were better educated.

1705. Do you think that if the designs for the metallic manufactures were improved, the demand would increase?—I am certain that it would.

1706. Would not that of itself be a natural and sufficient premium for the artist who devoted his life to making designs for manufactures?—I should think it ought to be, but it does not appear to be so.

1707. A previous question was put with reference to the propriety of establishing institutions which would teach the artisan the application of the arts to the particular manufactures to which he intended to devote himself; do you think that that should form a portion of the education of an artisan?—I do, most distinctly.

1708. How would you carry into effect such a scheme?—The plan that I proposed was particularly with respect to silversmiths' and brass work. I think that if there was a museum with free access and premiums offered, so as to induce them to improve themselves in that particular branch, it would affect the manufactures, and the taste would be greatly improved.

1709. How would you create the means of producing that which you wish to be imitated?—I should create it by models to draw from, that is, casts from the most beautiful pieces of the antique, particularly casts from the works of the goldsmiths of the 15th century, which have not been sufficiently attended to; and by this means I see no reason why we should not have a Benvenuto, a Cellini or a Flaxman, who has done more for that branch of the art than any other person, by his Shield of Achilles, and other designs of a similar kind.

1710. How would you enable them to profit by the exhibition of the models?—By drawing from them.

1711. Do you recommend any machinery of instruction independent of the exhibition?—I should have a school for instructing them in their particular branch of art. Instead of studying simply from casts of figures, although very essential, I should like to have them also study from those particular ornamental kinds of work in demand.

1712. In fact you would let them have, first a general education in design, and afterwards superadd the application of that particular knowledge of design to the particular manufacture, and the particular material upon which the artisan was to employ his labour?—Yes.

1713. Would you make that the business of early instruction?—I should begin at a very early period.

1714. You

1714. You would introduce drawing into the elementary schools?—Yes.

1715. Then you would have peculiar schools applicable to the peculiar manufactures?—Precisely.

1716. You would also have galleries containing the finer works of art open to the public?—Yes.

1717. Would you make that as extensive as possible throughout all the large towns in the country?—Throughout all the large towns: but in towns such as Sheffield, and Birmingham and Manchester, they should have museums, if you may so call it, of the works that are particularly applicable to the branch of manufacture that flourishes there, independently of schools for the higher departments of art.

1718. Do you consider that the plan you have suggested of appropriating particular schools to particular branches of manufacture, would not only educate the artisan peculiarly for that manufacture, but also would have the advantage of creating a greater division of labour, and producing all the good effects of that division of labour?—I do, certainly.

1719. Have you ever turned your attention to consider the propriety of making instruction in art a portion of the education of all the people?—I think the people themselves require education in art, in order properly to appreciate art, and at the present time the public are just as likely to encourage a very inferior pattern as any thing that is really beautiful, for want of a general dissemination of taste throughout the country.

1720. Do you think it desirable, in any comprehensive and general system of national education, to make design to a certain extent a portion of the education of the people?—I certainly do; but the only way to educate the people in that particular class would be to have as free access as possible to works of art.

1721. Do not you think, as reading and writing are made a portion of education, and as music is made a portion of elementary education, you might also educate the eye?—It has often been a source of very great regret to me, that at our universities and at other public seminaries, the arts of design are not considered an essential part of education.

1722. Is it possible to make instruction in design, to a certain extent, a part of national education?—I should think it would be quite possible.

1723. Is not it the practice now in some infant schools to give the children instruction in proportion, and to exercise their eye on the subject of form?—I have not made this a subject of inquiry.

1724. Do you consider that the early elementary education of the people in art would increase the means of applying art to the manufactures of the country?—I think of that there cannot be the slightest doubt.

1725. Do you consider that such a system would increase the demand for manufactures as connected with art?—Most assuredly.

1726. Do you consider that such a system would extend the employment of the people, by enabling them to employ faculties which they are not able to employ at present?—Most assuredly.

1727. That is to say, the supply of art would create a demand for art, and the demand for art would in its turn create a supply of art?—Yes, and the morals of the country would be greatly improved by creating a new taste.

1728. What is your opinion as to the state of art as applied to metals now, as contrasted with its state a few years ago; is there a general improvement or not?—I should say decidedly not; there is no great improvement. Chasing, which is a very important branch of the arts, is at quite as low an ebb as it was some years ago. There is no perceptible improvement within the last 20 years, and it frequently occurs that when good designs have been obtained, they have been injured by inferior execution.

1729. Is there not a great demand, in consequence of the increase of wealth, for articles of the precious metals, which are susceptible of the application of decorative art?—I believe that upon the whole the demand for manufactured works in the precious metals has increased.

1730. Is not there a great increase of demand for silver-plated goods to which art may be applicable?—I have understood that there is.

1731. What do you consider to be the epoch of the highest art as applied to metallic substances?—Unquestionably the finest bronzes in existence are derived from the ancient Greeks; but the gold and silver works of Cellini and his time

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are eminently beautiful; there are also remarkably fine works from Germany about the fifteenth century.

1732. Do many specimens exist of the productions of that period?—A great number.

1733. Was France in the fifteenth century at all distinguished for the application of the arts to metals?—Yes, it was, and also about the period of Louis XIV.

1734. Can you give the Committee a comprehensive view of the progress of art as applied to metallic substances?—A satisfactory answer to this question would fill a volume.

1735. What do you consider the best period of the application of art to metals in England?—I have seen very fair specimens about the time of Elizabeth and James I., the period of Charles I. and II.; there are many beautiful productions.

1736. Do not you imagine that the metal dies of Thomas Simon, in the time of Charles I. and the Commonwealth, had a very remarkable effect in encouraging the taste for art?—I should think so; the coins of Simon were very fine, and very superior to those of his foreign rivals, the Roettiers; I think a very unfortunate thing in this country is the circumstance of there being no medallic establishment; we have no medals except those which emanate immediately from the enterprise of individuals, which are struck in haste and worked off without much consideration. It appears to me that if a series of medals were promoted by the Government, it would tend very greatly to the dissemination of taste throughout the country.

1737. Do not you think that the influence of the great circulation of the different medals struck by Buonaparte, in relation to the interesting events of history, had a great deal to do with the creation of the love of art which is universally allowed to exist in France?—I do, decidedly.

1738. Do not you think that a cheap and more extensive circulation of medals among the people might be made instrumental in creating both a love and a knowledge of art?—My view has been frequently directed to that particular, and I have been also very anxious that the copper coinage should become to a certain extent historical; I should like to have recorded upon the coinage the most remarkable events, and likewise any discoveries in science.

1739. Do not you think that the infinite variety of coins that issued from the mints of Greece and Rome, with the multitudinous designs on the reverses, and their very various character, must have been an important element in the creation of the taste of Greece and Rome?—Decidedly I think so.

1740. Supposing the head of the monarch were constantly preserved, and the reverse of the coinage frequently changed, to accommodate itself to the events of the time, might not such frequent changes be made very instrumental in creating and extending a better taste among the people?—I think so decidedly; but it might be attended with inconvenience to the public if the designs for the reverses of the gold and silver coinage were frequently changed, from the difficulty of identifying the legal coinage; I do not think it so objectionable in varying the reverses of the copper money.

1741. Do you think that the circulation of the money of the country might be made instrumental in creating a great demand for art among die engravers?—That has always been my opinion.

1742. Would you vary the reverse upon a coin of the same denomination, or would you only vary the reverse upon coins of different denominations; for instance, would you vary the reverse upon a shilling?—I should myself keep the gold and silver to one type, that is, a type that is well understood by the country at large, and reserve the variety of designs to the copper coinage.

1743. Are you aware that in the periods of antiquity a great variety is to be found in the silver coinage?—Yes, but I apprehend that arose from a great many small states each coining their own money.

1744. Would there be any difficulty in accommodating a great variety of design to a perfect identity of weight?—Not the slightest; the difficulty would be with regard to relief; we cannot imitate the ancients in relief, our mode of coinage would not allow it.

1745. Might not the most beautiful coins of antiquity be re-produced or imitated in the present day in coins not for ordinary circulation; would it not be possible to create coins of twenty or thirty guineas in gold, or of ten or twenty shillings in silver, which should be made legal tenders, but which should only be

Wm. Wyon, Esq.

4 Sept. 1835.

be used to a certain limit for the purposes of circulation, and might they not be a means of advancing art?—Quite so; it is a matter which has occupied my mind very seriously of late to improve the coinage of the country by having a five-pound piece of this description.

1746. Is not it the fact, that even now our coinage is preserved in the cabinets of the curious?—Proof impressions of the coinage in fine gold and silver are sought for with great eagerness; collectors of late are much increased.

1747. Is it your opinion that if such a scheme were adopted, the demand, for purposes of curiosity or for purposes of circulation, would be such as to justify the expense?—Beyond all doubt.

1748. Do not you think it would be convenient to have a portable coinage of certain denominations between a sixpence and a penny?—I think a three-penny piece in silver would be very desirable.

1749. Has not the taste in or-molu ornament increased to a great extent within the last few years?—I believe it has, very considerably.

1750. Is there not a demand for ornaments of that kind now, which did not exist comparatively a few years ago?—I believe so; but I would rather not give evidence upon subjects that I have not sufficiently considered.

1751. Are you aware that artists of the highest class have been employed in producing works of that description?—I have not observed them sufficiently to give an opinion.

1752. Are you aware that some of the houses give the greatest encouragement to artists?—Most assuredly; Rundle & Bridge and others employed Flaxman and Baily, Stothard and Howard, and other artists of celebrity, some years ago.

1753. Is there any inferiority in our highest class of artists, as compared with those upon the continent?—I think that the artists in this country are superior in most branches of the fine arts, in reference to designs for metals; Flaxman's Shield of Achilles is superior to any thing of the kind in existence.

1754. If this higher class of artists have been employed in those works of late years, how do you reconcile that with the opinion you have expressed respecting the inferiority of those works in general?—Artists of that eminence have been rarely employed by manufacturers.

1755. In those metallic manufactures to which your attention has been directed, is good art cheap or dear?—High talent ought to be well paid.

1756. Therefore if Flaxman and the greatest artists were employed, they must have been employed for the luxuries of the few, rather than the consumption of the many?—Certainly.

1757. Is not it very desirable for the manufactures of the nation that art should be cheap?—I think so.

1758. How do you account for it, that such specimens of art existing in this country have not been copied, and that a better taste has not gradually got amongst the workmen?—They have been too limited.

1759. Is there any want of native talent for art in this country?—Most assuredly not.

1760. It only wants development?—It only wants development.

1761. If the higher class of artists had had these beautiful specimens before them of the fifteenth century, and others, to what do you attribute the fact of such specimens having been so little copied in the general class of productions which have been executed in this country?—I think the want of access to them. It is a curious circumstance that occurred to me two days ago. An artist from Birmingham applied to me, asking me to put him in the way of getting designs from the French works, and I was lamenting with him the difficulty he experienced. Being himself very poor, he had no means of purchasing the works, and he had no means of copying them.

1762. Have you ever turned your attention to the want of protection to the inventors of original designs in this country?—Not sufficiently so; but I know that there is a great want of protection, and that the manufacturers have frequently complained of their works being pirated; that after having gone to a very great expense in the production of any article to suit the taste of the time, it had been pirated, and therefore it is not worth their while to employ the best artists for the purpose.

1763. Have you ever peculiarly directed your attention to the best remedy for this evil?—No, I have not.

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1764. Has your attention been at all directed to any prompt and economical means of giving and securing a copyright for designs in metallic substances?—I can hardly say that it has sufficiently to give an opinion.

1765. Under the present system, does not a difficulty arise not only from the extent of the piracy, but from the expensiveness of the protection, wherever it is given by the law?—I have always heard that there was great complaint of the want of a summary remedy.

1766. Are you aware of the fact that there is a strong feeling as to the inefficiency and the expense of the legal remedy as it now stands?—I am.

1767. Do you think it would be easy to create an efficient tribunal, competent to distinguish what is copyright, and prompt and inexpensive in its decisions?—I think it might be done.

1768. Would not it be easy to create a tribunal in which artists themselves might be called in as judges?—I should think it would be.

1769. Would there be any great difficulty in deciding the fact of copyright in matters of design?—I should think not.

1770. And even though there might be some difficult cases, is there not a very great number of piracies which could be at once recognized as piracies and punished as such, if a competent tribunal were established?—I think so, if the tribunal was not expensive.

1771. Would it be desirable, in your opinion, that the copyright should last long, or would you only give it a transitory recognition?—I should think for that class of productions a very temporary recognition would be required, because the fashion varies so much that it would not be necessary to extend it to a long period.

1772. What period of protection do you imagine would be sufficient in ordinary cases?—Not more than five years, I should think.

1773. Do you think the duration of the protection should vary according to the nature of the article to be protected?—I think so, decidedly.

1774. Do not you think that, in addition to the present protection offered to works of art being tardy, costly and vexatious, the tribunals at present established are in addition incompetent to make fair decisions?—With regard to the incompetency, I think it is very likely that the decisions are generally just, but it is impossible to obtain summary justice.

1775. Would you think the Privy Council a fit tribunal to decide upon the priority of the invention of a work of art?—Certainly not.

1776. Or the Court of King's Bench?—Certainly not.

1777. Or the Court of Chancery?—Certainly not.

1778. Have you ever considered to what extent protection should be given to works of art; whether it should only be given to an original design, or whether to a combination from a previous model?—That is a question which I would rather consider before I answered it.

APPENDIX.

LIST.

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Appendix, No. 1.

LETTER from Mr. Skene on the subject of the EXPOSITION of ARTICLES of MANUFACTURE in France.

My dear Lord,

25th November 1829.

Appendix, No. 1.

Letter from
Mr. Skene, dated
25 Nov. 1829.

In answer to your inquiries relating to the recent establishment in France, of what is there styled "The Exposition of National Industry," I beg to send you my notes on the subject, if you should find time and patience to peruse so dry a detail.

Having had occasion to witness the last display of that kind in Paris, I felt strongly impressed with the advantages which appeared to result from it; in exciting a general interest amongst all classes of society in that country in the advancement of industry, and in the progress of improvement, as well as in ascertaining the actual state of the productions, and exercise of all the multifarious branches of manufactures, and of mechanical ingenuity. At present the scheme is highly popular in France, as every thing which affords subject of national exultation is likely to become in that country; and particularly in this case, where the assembling from all quarters and the public display of the most successful performances only, in the different branches of manufacturing industry practised in the country, places their skill and success under so favourable a comparison with that of neighbouring nations, whose exportation productions (not always the most perfect) naturally become the subjects of comparative judgment. And this circumstance itself is to them a source of advantage, as the conviction of successful rivalry which it creates, stimulates to increasing efforts, in order to render the victory thence supposed to be attained over their rival more and more triumphant. During the continuance of the Exposition, the merits of the various productions become the subject of general discussion and interest, and the names of the most skilful competitors are enumerated with pride; while every one engaged in the prosecution of any branch of industry, or possessing aptitude for invention, here enjoys the advantage of inspecting freely whatever has been most successfully achieved in any branch; he also gains valuable information, or perhaps possesses himself of a hint which may be improved into important discoveries. And thus, while the public becomes essentially benefited, the manufacturer and expositor of every class obtains the most advantageous promulgation of his individual merits, and secures to himself a reputation for skill and proficiency in his particular branch of trade, which is likely to prove to him substantially beneficial; others are here enabled to ascertain the most fitting quarters in which connexions in trade may be formed; and in all, a spirit of emulation is excited, which is the sure earnest of rapid improvement, and is, perhaps, the best security against the continuance of imperfections or slovenliness of work among the competitors for employment in every branch.

But this extent of attraction and benefit, which, under existing circumstances attends the scheme of exposition in France, is not likely to be the consequence, to its full extent, of similar attempts made elsewhere. France having recently set forward on a new course of industry, enterprize and emulation, sharpened by the characteristic energy of its people, and by their love of novelty, now displays as great vehemence in pursuit of the peaceful laurels of industry as a matter of pride as well as of profit, as ever she did for those of territorial conquest; and the public is, consequently, ready to embrace whatever is pointed out as likely to feed its appetite for national exultation. France possesses an advantage likewise in the extraordinary accumulation and variety of the products of industry and invention which are freely poured in from all quarters, but which, in almost any other country, would probably be yielded with reluctance and diffidence; and among them are presented many objects of so frivolous a description, that elsewhere they could only excite ridicule, and occasion the fastidious to withhold their more important products from forming a part of such an assemblage; whereas in Paris, such eccentricities and trifles are good-humouredly placed to account of the exuberant fancy and genius of their nation; and if they excite a smile, it is that of admiration and not of ridicule. Nevertheless I feel satisfied, that even at the advanced stage of manufacturing skill to which this country has attained, and in spite of the habitual disposition of its industrious classes to persevere in the steadfast course

Appendix, No. 1.

Letter from
Mr. Skene, dated
25 Nov. 1829.

of their practice, whatever it may chance to be, which is recommended by long experience; and in spite of the reluctance they generally show to bestow a thought on what bears the suspicious character of novelty, some useful hints towards the encouragement, improvement and the means of stimulating exertion by honorary rewards, might be borrowed from the French system. Viewing it merely as an extension of the plan which has been so long and (although upon a small scale) so successfully pursued by the Board of Trustees, and as an endeavour to accommodate the encouragements intended by that plan, to the progressive change which time brings about in the character and objects of industry, its being merely an enlargement of this existing plan, might serve to elude the difficulties and more easily to overcome the reluctance, which would otherwise be probably opposed to any attempt of an entirely new character. I shall, therefore, point out the particulars of the French system, from which your lordship may judge how far any portion might be attempted here with the prospect of advantage.

The idea was first started in France in the year 1814, since which time three successive Expositions have taken place in the lower galleries of the Louvre at Paris, the last of which, in the close of the year 1827, I had an opportunity to witness. They have been now fixed to take place periodically every fourth year, under the sanction and personal inspection of His Majesty, who takes great pleasure in witnessing the display and in distributing the prizes. The more immediate management is entrusted to a board of twenty-two persons, under the presidency and superintendence of the Minister of the Interior, and is composed of an union of men of rank and influence, with a proportion of persons conversant with the sciences and manufactures. The view of engaging a minister of the Crown in the direct management, is for the purpose of being authorized to call upon the active employment of the local authorities of the different provinces of the kingdom to promote the objects of the establishment.

These local authorities are accordingly enjoined, by an official letter, to point out the advantages afforded to the manufacturing classes by the Exposition, to stimulate their enterprise and to encourage them to prepare objects for competition,—to remove any obstacles which may impede these efforts,—to prepare a suitable receptacle for goods or inventions offered for exposition,—and to appoint a jury of skilful persons to inspect the objects offered, and judge whether they are worthy and proper to be forwarded to the Exposition, and without whose sanction they cannot be received,—to see that, in the exercise of this scrutiny, the jury do not reject such articles as may be of a coarse and ordinary nature, provided they be of a description conducive to utility or to a reduction in the ordinary price of such commodities,—to rouse the emulation of manufacturers, and instruct them that the Exposition is by no means confined to articles of novelty, but extends to every display of increased proficiency whatever, in matters of national industry.

All expenses in the transmission and return of the articles are paid by the board, so that the local check and examination becomes important in preventing useless transmissions and unnecessary expense. Every object must have a number and local mark attached to it, to be entered in a schedule circulated to the provinces for that purpose, and returned to the board prior to the transmission of the goods. The expositor has likewise to accompany his transmissions with a written detail relative to the articles, and some account of his manufactory, in which he may insert any observations he is desirous to promulgate; all which being printed and circulated at the expense of the board, becomes an important advertisement for the manufacture. He is, moreover, invited to state any means of encouragement which he conceives might be beneficially extended to his line of business.

There is no limitation as to the description of objects entitled to admission at the Exposition, provided they are instrumental to the advancement of arts and manufactures, and do not interfere with matters more adapted to compete for the recompenses of literary and scientific societies; even inventions of a description which do not admit of a specimen being exhibited, may, upon authentic certification, be publicly recorded at the Exposition, and entitle the owner to reward. In fact, it is a general display of national industry and genius, to which every one is admitted to present his best endeavours towards proficiency of any kind, in the useful and elegant arts, and to receive the reward due to his success.

So soon as the arrangements of the Exposition are completed, small committees of the board, with the assistance of persons of practical experience, are appointed to inspect the different classes of objects, and to give in their report, suggesting the objects most deserving of commendation, and the persons to whom honorary medals of different values or sums of money ought to be awarded. The selected objects are distinguished by a ticket, and the Exposition is thrown open to the public, under regulations which ensure the safety of the articles exposed, and their convenient inspection.

A division into classes is observed in the arrangement of the articles, of which I shall state the general character, and add such observations as may occur to me relative to any of them.

- 1.—Wool of different qualities and dressings, in whole fleeces,—the premium dependent on the amount of stock, combined with the quality.
- 2.—Woollen yarns of different textures, stating the nature and extent of the proceeding followed in the manufacture of them.
- 3.—Woollen cloths of every kind, from the coarsest fabric to the best superfine broad cloths, under their distinctive names, and describing their particular merits and uses.
- 4.—Cashmere shawls, and others of many different materials.

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Letter from
Mr. Skene, dated
25 Nov. 1829.

- 5.—Silk stuffs of every quality and description, such as satins, velvets, crapes, gauze, embroidered silk, taffetas, bobbin-net, ribands, fringes, &c.
- 6.—Linen yarn, and stuffs from sail-cloth to the finest cambric, including damask.
- 7.—Cotton yarn, and stuffs of all qualities and kinds, a numerous class.
- 8.—Lace, blonde, gauze and tamboured work, with fancy embroidery, in all its varieties, in which the French excel as much in taste as they do in the comparative cheapness of their needle-work.
- 9.—Artificial flowers, of which the display is most attractive and brilliant. This branch of industry, so important, as affording the means of subsistence to thousands of indigent females in the higher as well as lower stations of society, is nearly monopolized by France; and yet it has to be recollected, that, not long since, Italy was almost in the exclusive possession of this valuable resource, that France took it up at second-hand; and although the general diffusion of the knowledge of design, which is the foundation of the superior taste of the French, in works admitting of its exercise, has enabled them to carry the trade of artificial flower-making to great perfection, there is no reason against its being taken up elsewhere, and an endeavour made to supply this productive resource to a very numerous and dependent class of society. A great advantage arises from the small cost of the necessary stock of materials and requisite tools; from its being beneficial, on however small a scale it may be conducted; from the circumstance that it can be pursued at home and unaided, by the class to whom the fewest resources of profitable industry are open; and that taste and fancy find here an unlimited field for their advantageous exercise. For, in all the changes and caprices of fashion, the taste for artificial flowers as a requisite of female ornament, seems to have stood the test of every vicissitude.
- 10.—Stuffs of various materials, printed in colours, stamped and stained in a variety of ways, affording an uncommonly beautiful display, and of singular variety, in which the beauty of colour, design and pattern, stands pre-eminent in France, with the exception, perhaps, in the brilliancy of Swiss die.
- 11.—Articles manufactured of leather of every class.
- 12.—Paper manufactured in all its branches.
- 13.—Straws hats and bonnets.
- 14.—Carpets and tapestry. In the carpet trade much remains to be learned by the British manufacturer in the elegance and variety of pattern, as well as in the structure of loom capable of executing richer and more varied patterns. The power of the British carpet-loom is generally confined to four threads, and, consequently, to four colours; while some of the foreign manufacturers have devised means of extending the capacity of their looms to eleven.
- 15.—Painted velvet of beautiful execution.
- 16.—Wax and floor cloths, transparent blinds, and such like.
- 17.—Paper hangings, carried to great perfection, and superior to the British, although only one-fifth the expense; the piece is purchased at three francs in Paris, which costs 15s. or 17s. in England.
- 18.—Dying and bleaching. The art of dying is particularly superior in Switzerland, where a different process is pursued, and different materials used; particularly the Indian substance called lack-lack, in the use of which the Swiss seem unrivalled, even by the French, although the latter maintain their superiority over the English. They have recently substituted the prussiat of iron for indigo, as being cheaper, and producing a more brilliant and imperishable blue. Notwithstanding the eventual profit which any discovery in this branch of manufacture is generally attended with, and which of itself ought to stimulate invention, the causes of superiority in some of the foreign dying processes seem a fit matter for deeper research than that process has hitherto met with; which arises probably from the unwillingness of qualified persons to undertake the expense of inquiry at their own private risk.
- 19.—Specimens of the useful minerals of the country, including the various kinds of building stones, ornamental marbles, &c. and imitation stone.
- 20.—Articles of manufacture in metals; iron, copper, brass, bronze, tin, zinc, &c.
- 21.—Wire, and objects manufactured of that material.
- 22.—Tools of all kinds, with a descriptive catalogue of their uses; a very curious display of ingenuity.
- 23.—Cutlery, and locksmiths' work.
- 24.—Fire-arms.
- 25.—Bronze, and plated ornamental goods. Here is particularly conspicuous the characteristic of French manufacture, where the agency of a superior knowledge of design is perceived operating in the most trifling matters, and diffusing a degree of elegance and taste which is exceedingly attractive.
- 26.—Jewellery.
- 27.—Agricultural instruments, and processes described.

Appendix, No. 1.

Letter from
Mr. Skene, dated
25 Nov. 1829.

- 28.—Hydraulic machines.
- 29.—Instruments, mathematical and astronomical.
- 30.—Clock-work.
- 31.—Musical instruments.
- 32.—Articles connected with chemistry.
- 33.—Colours, varnish and wax.
- 34.—Porcelain and glass productions.
- 35.—Painting and staining glass.
- 36.—Cabinet and joiners' work.
- 37.—Typography, calcography, and lithography; with specimens of engraving on copper, steel and wood.
- 38.—Bookbinding.
- 39.—Miscellaneous articles, comprehending an extraordinary variety of objects of industry and invention, such as the expositor may expect either to be productive of profit or distinction to himself in giving them publicity, or likely to become a source of benefit and interest to the public. This class is, accordingly, altogether unlimited, and seemed, with the generality of visitors, to be the most attractive.

When a prize is awarded to a person who had formerly received one for similar productions, he receives, instead of a second medal, a diploma confirmatory of the distinction. The sanction which is thus given by continued public approval, and the publicity of the artist's skill and quality of the goods he manufactures, has been always found productive of the greatest advantage to the individual, and a successful stimulant to the industry and emulation of others.

This is perhaps the most effectual means a public body is possessed of, to urge on the advance of improvement, at the small cost of honorary prizes, the expense of giving publicity, and of removing, or abating at least, the obstacles which the unaided efforts of genius and skill may be unable to surmount, in giving the assurance to persons striving for distinction, of the regular periodical return of opportunities of exhibiting their successful efforts in any branch of industry whatever, and in furnishing skilful and enterprising individuals with the means of acquiring knowledge of the successful proceedings of foreign manufactures; to which may be added, the procuring for the use of manufacturers and artisans, foreign patterns, with models and designs applicable to the different branches of manufacture. The production of these last objects is not in France left to the invention of manufacturers; a distinct occupation is created out of it, from which a numerous class of artists derive their subsistence, and persons of high eminence are not unfrequently engaged profitably in this humble pursuit; so that a rich and varied succession of novelty in patterns is placed at the command of the manufacturer, who is freed from the necessity of urging any pattern beyond profitable limits, as commonly happens in this country. A judicious selection and regular supply of patterns from this source, would be an easily acquired and valuable boon to manufacturers.

Nothing further occurs to me at present with reference to the Exposition; and I remain,

My dear Lord,

126, Prince's-street, Nov. 25, 1829.

Very faithfully yours,

J. Skene.

To the Hon. Lord Meadowbank.

Appendix, No. 2.

A RETURN of the Number of OFFICERS, effective and superannuated, connected with the NATIONAL GALLERY; the Amount of their SALARIES, with the Duties and Conditions of their Appointments, and the other Situations held by such Officers.

OFFICES.	Names of the Officers.	Salary per Annum.	Date of Appointment.	DUTIES and CONDITIONS of the APPOINTMENTS.	Other Situations held by the Officers.
1. Keeper	William Seguier, esq.	£. 200 -	March 31, 1824.	-- To have charge of the Collection, and to attend particularly to the preservation of the pictures; to superintend the arrangements for admission; to be present occasionally in the Gallery; and to value and negotiate, if called upon, the purchase of any pictures that may be added to the Collection, and to perform such other services connected with the establishment of the Gallery, as he may from time to time be called upon to do by instructions from the Lords Commissioners of the Treasury.	-- Surveyor of the King's Pictures.
2. Assistant Keeper & Secretary.	G.S. Thwaites, esq.	£. 150 -	March 31, 1824.	-- To attend in the Gallery on the public days during the hours of admission; to carry into effect and superintend, under the direction of the Keeper, any arrangement it may be necessary to make for the admission of the Public, and in regard to the Artists who may be permitted to study in the Gallery, and to act as Secretary in the making of any communications, or the promulgation of any rules and regulations for the exhibition of the Gallery, by order of the Board; the whole of his duties being to be executed generally under the direction of the Keeper of the Gallery.	-- On half pay, as a Captain of Infantry.

N.B.—The above are the original appointments; and there are no superannuated Officers.

A RETURN of the DAYS and HOURS on which the NATIONAL GALLERY is OPEN and CLOSED.

THE GALLERY IS OPEN	THE GALLERY IS CLOSED
To the Public on the four first days of each week, from 10 till 5 o'clock; and to the Artists and Students on the Fridays and Saturdays during the same hours; in both cases, with the exceptions stated in the next column.	On Christmas day and Good Friday; it is also closed for an annual Vacation for six weeks, computed from the end of the second week in September in each year, in lieu of all other holidays, on which it is invariably open; and to furnish the Keeper with an opportunity of examining minutely into the state of the Pictures, making necessary alterations in their arrangements, &c. and causing the Galleries to be thoroughly cleaned, the frames dusted, &c. &c. &c.

A RETURN of the Number of STUDENTS who have attended for the purpose of studying in the NATIONAL GALLERY in each of the last Five Years.

The number of Students on the books is at present 702, who are allowed to study in the Gallery at all times, during the days set apart for that purpose, as may suit their convenience. No account of their particular attendance has been kept.

A RETURN of the ATTENDANTS and SERVANTS employed at the NATIONAL GALLERY.

SITUATIONS.	NAMES of the Persons holding the Situations.	SALARY.	DATE of Appointment.	DUTIES and CONDITIONS of the APPOINTMENT.	Other Situations held by the said Persons.
1. Attendant in the Gallery.	J. P. Wildsmith -	-- 2 guineas per week, when in attendance.	Mar. 31, 1824.	-- Constant attendance in the Gallery, to give information to the Public, and to see that no injury occurs to the Pictures.	
2. Ditto - -	J. Weeks - -	- ditto - ditto -	- ditto - -	The same as above.	
3. Ditto - -	T. Rimer - -	- ditto - ditto -	Oct. 29, 1827	The same as above.	
4. Police Officer in attendance at the door.	J. Upson - -	-- £. 1. 4. per week, when in attendance.	Mar. 31, 1824	-- To see that no improper persons find their way into the Galleries, and to assist the porter in taking charge of umbrellas and sticks.	
5. Porter - -	Henry Newham -	£. 80 per annum	- ditto -	-- The usual duties of a porter, and to take charge of umbrellas and sticks.	-- Yeoman of the King's Guard.
6. Housemaid -	Martha Hirst -	£. 50 per annum	- ditto -	-- To sweep and keep clean the Galleries, stairs and furniture of the Galleries.	

N.B.—There are no superannuated Attendants or Servants.

National Gallery,
Sept. 7, 1835. }

William Seguier, Keeper.

Appendix, No. 3.

Appendix, No. 3.

Paper delivered in
by C. Toplis, Esq.

PAPER delivered in by *Charles Toplis, Esquire.*

LONDON MECHANICS' INSTITUTION, Established 2d December, 1823,
29, Southampton Buildings, Chancery Lane.

President—Dr. BIRKBECK.

THE Institution is established for the purpose of enabling Mechanics and others to become acquainted with those branches of Science and Art that are of practical application in the exercise of their respective Trades and Professions.

The Subscription is 1*l.* 4*s.* yearly, or 6*s.* quarterly, and 9*s.* 6*d.* entrance, paid in advance. Members may also be admitted at the half quarter. Sons and Apprentices of Members have the privilege of attending either the Evening Classes or the Lectures, at 3*s.* per quarter. The sum of 10*l.* constitutes the Donor an Honorary Member for life.

LIBRARY.

The Library for circulation contains upwards of 6,000 Volumes, treating of every branch of Science and general Literature; and the most important Reviews, Magazines, &c. are regularly supplied. Accommodation for perusing the works at the Institution is afforded in the

READING-ROOM,

From Ten o'clock in the Morning until Ten in the Evening. The Reading-Room is also supplied with Morning and Evening Newspapers, for the perusal of which the Room is opened at Nine o'clock in the Morning.

LECTURES.

Public Lectures on the various branches of Experimental Philosophy, Chemistry, the Fine Arts, &c. &c., are delivered in the Theatre of the Institution every Wednesday and Friday Evenings, commencing at half-past Eight o'clock precisely.

Single Lecture Tickets, at 1*s.* each, may be obtained on application to the Secretary.

EVENING CLASSES.

The attention paid to this truly valuable and efficient mode of improvement will be manifest upon an examination of the following List of Classes.

No. of Members in each Class.	Average Attendance.	SUBJECTS OF STUDY.	TEACHERS.	Evenings of Meeting.
73	50	English Grammar - - -	Mr. R. Daniel -	Monday.
40	-	Writing - - -	Mr. T. Hall -	Saturday.
36	18	Arithmetic - - -	Mr. J. Collins -	Thursday & Saturday.
20	10	Mathematics - - -	Mr. J. Collins -	Monday.
45	40	Practical Geometry - -	Mr. H. Barnard -	Tuesday.
39	28	Drawing, Architectural, Mechanical, Perspective, and Ornamental - - -	Mr. C. Davy -	Monday and Thursday.
26	16	Drawing the Human Figure	Mr. H. B. Jenkins	Saturday.
12	10		Mr. E. Anderson -	Tuesday.
	12	Modelling - - -	Mr. C. Fines -	Monday and Thursday.
			Mr. J. Noblett,	Thursday.
30	25	Landscape Drawing -	assisted by Mr. E. Anderson	
	40	French Language - - -	Mons. Fischere -	Thursday.
	12	Latin Language - - -	Mr. J. Robson -	Thursday.
In last class, 50		Short Hand, occasionally.		

In addition to the above, the following Classes have been formed on the principle of mutual instruction:—

No. of Members.	Average Attendance.	SUBJECTS OF STUDY.	Evenings of Meeting.
45	38	Literary Composition - - -	Tuesday.
33	22	Chemistry - - -	Tuesday.
45	-	Experimental Philosophy - - -	Saturday.
	30	Geography - - -	Monday.
	32	Natural History - - -	Thursday.
Suspended at present.		Phrenology - - -	Saturday.

There is also a Class for the study and practice of Music, the Teachers of which are paid by the Class - - - No. of Members, 90.

THE MUSEUM

Is furnished with extensive collections of Specimens, arranged to illustrate the sciences of Mineralogy, Geology, &c., as well as with suitable Apparatus and Instruments for illustrating the Mechanical and Chemical Sciences, &c. &c.

The affairs of the Institution are conducted by a President, four Vice Presidents, a Treasurer, and thirty Committee-men, elected periodically by ballot; to which privilege every Member is eligible six months after entrance.

The Rules and Orders of the Institution, price 6*d.*, and the Catalogue of the Library, price 6*d.* may be obtained in the Library.

Average Number of Members for the last three years - - - 1,069.

Average Receipts of Money for the last three years - - - £. 1,640.

Andrew M'Farlane, Secretary.

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MINUTES OF EVIDENCE.

Jovis, 25^a die Februarii, 1836.

MEMBERS PRESENT.

Dr. Bowring.
Mr. Brotherton.
Mr. Strutt.
Mr. David Lewis.

Mr. Hope.
Mr. Scholefield.
Mr. Heathcote.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Dr. Bowring (a Member of the Committee); Examined.

1. *The Chairman.*] I BELIEVE you have had extensive opportunities of examining into the subject of the connexion of design with manufactures in various countries?—My attention has been called to the subject as one of the Commercial Commissioners of the British Government, and it has been naturally a primary object to discover in foreign manufactures the causes of superiority.

2. In what countries have you had an opportunity of making your observations on this subject?—I have examined in more or less detail the manufactures of the whole of central and southern Europe; but with a special view to the inquiries of the Committee, the state of the fabrics of France is the most interesting; for the superiority of France, where it exists, is almost wholly attributable to the application of art and taste to the various raw materials of her manufacture.

3. Has your experience then led you to draw the inference that the manufactures of France are superior in quality of design?—I think there can be no doubt of it, for if the manufacturing exports of France be examined, it will be found that in those departments of industry in which taste can be introduced into manufacture the superiority of France is remarkable and undoubted. I will mention an example:—Of the silk manufactures of France, five-sixths of her whole production are exported; of the silk manufactures of England probably not more than one-eighth or one-tenth are sent to foreign countries. The reason is found in the superior excellence of French patterns. So in the cotton manufacture, for in those departments of France, Alsace for example, where the arts are most advanced, they are, notwithstanding the higher price of the raw material, notwithstanding the imperfection of their machinery, the absence of sufficient capital and the heavy local taxation, able to export those cotton manufactures which are recommended by beautiful patterns, or are in any way connected with the application of the fine arts to manufactures.

4. Those silk and cotton goods exported from Alsace and other parts of France, as you describe, are dependent for their extensive sale upon the excellence of art combined with manufacture?—No doubt of it. It appears to me, that the only way to get over every question of prejudice, and to decide on the real superiority of the manufactures of a country, is to go to a third market, to which all countries have access; and if you find in every such market preference is given to certain articles, there can be no doubt that those articles have in themselves an innate and essential superiority. I mention this, because in this country, for a very long period, an idea existed that it was prejudice, a passion for novelties, a blind preference for foreign articles, and not the substantial fact of superiority which created the demand for certain manufactures imported from other countries.

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5. Do you think our cotton goods have improved in the quality of the designs?—The whole of our manufactures have greatly improved in this respect.

6. To what do you attribute that?—There can be little doubt that the action of a superior French taste has operated directly upon many articles, and really, even though remotely, upon the whole extent of our manufactures.

7. And one of the benefits which is given by enlarged freedom of trade has been to improve the arts, as connected with our manufactures?—I am persuaded, as regards French manufactures, that their presence has created a superior school, and has acted upon the English manufactures in the same way that the works of the great masters have acted on the Schools of Art.

8. You have been probably naturally led to investigate the cause of the decided superiority of the French in design, as connected with manufactures?—I have. The causes appear to me to be many and various; probably something is to be attributed to the national character of the French, their great restlessness and love of change, their *mobilité*, as they term it, constantly creating new objects, and the demand for new objects. I think, too, the circumstances that surround them are very favourable to the study and the love of art; their public collections and museums are every where accessible and very much visited by the labouring population. Their architecture is very varied, and decidedly progressing. Even the dwellings of the people are not built upon a uniform model. Their churches have in them beautiful paintings, admirable sculpture, fine music, in a word, all the arts are made subservient to religious services. The common beds and furniture of their houses are much more graceful than in this country, and frequently exhibit much tastefulness and variety. The costume of the people in different parts of the country must have struck every observant traveller as presenting, amidst its varied character, such frequent and striking specimens of simple and ornamental dress, as pourtray a widely extended taste and tact. I think, too, the out-door existence of the people, their more immediate and constant connexion with those specimens of art which exist wherever civilized men are congregated together, has had some influence in the formation of national superiority in this respect. Then, too, it appears to me, that a more immediately and prominently active cause of the artistical character of the French population is to be found in the popular Schools of Art, which are now not only widely spread, but their field of action and of study is enlarged from day to day.

9. You have visited the Schools of Art, I believe?—I have visited the Schools of Art in several departments. The school which I have seen with the most interest, and studied most in detail, and which on the whole I think has been the most influential in improving the character of the manufactures, is the School of Art of Lyons. I went through that school only a few weeks ago, and was much struck with the great extension that has been given to its influence and its usefulness since I visited the same school some years since.

10. Are they very numerous, the Schools of Art, in France?—I think there are about eighty recognized Schools of Art.

11. What are the principles of those schools which you consider as mainly tending to give a popular character to art, to infuse it into the mass of the population?—The origin of all these institutions in France is to be traced to a conviction that the application of the principles of art and science to manufacture is the best means of improving that manufacture; and there has been a succession of legislative measures, some of them general, some municipal and local, by which these Schools of Art have been adapted to the wants of peculiar branches of industry.

12. Is it one of the characteristics of the French schools, and of the French system of general instruction in art, that they are public, and open, and free?—They are generally so. There was a time in which it was difficult to get pupils in some of those departments of study, to which I will afterwards refer. When these schools were first founded there was little disposition on the part of the labouring classes to avail themselves of their advantages; there was a great deficiency of students, particularly in some of the branches where the inferiority of the French workmen was most generally recognized; for instance, in the schools of ornamental architecture, and generally speaking, thirty, or even twenty years ago, the Schools of Art languished for want of pupils; but now, in many of the towns where I have made inquiries, there is such a rush of students that it is impossible to provide instruction for all, and this is particularly the case at Lyons. At the present moment there

there are 200 students in the Lyonese schools; every class is full, and the candidates for admission are many, far more than can be provided for; in fact it is barrased by the number of applicants for admission. Now, till within a few years, the number, I believe, never exceeded 120 to 140.

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13. What is the constitution of the principal school of Lyons?—The School of Art of Lyons originated in a decree of Buonaparte, dated, I think, from Warsaw. Its object was to give elementary instruction in art, with a view to the improvement of the silk manufactures of France. But its field of usefulness has widened from time to time, and it is now divided into six principal departments, that of I. Painting; II. Architecture; III. Ornament, and *mise en carte* (which is the means of communicating to a fabric or to a manufacture any model or drawing upon paper.) There is also, IV. a Botanical department; V. a Sculpture department; and, lastly, a department which has been added within the last year or two, that of Engraving. The department of Painting is divided into three sections; the first is the School of painting, or drawing from the living subject; the second from busts or inanimate nature; and the third is called the class of the Principles of Painting.

14. What is meant by those principles?—That general instruction which exhibits the great principles of art connected with its history and progress. Perhaps I can hardly do better than refer to the evidence of Dr. Waagen, as given to this Committee last Session, for correct definitions of the distinctions between the principles of art and their practical application. The class of architecture is divided into two departments, the school of composition, and the school of ornament. I mentioned before that this ornamental class had formerly little success; and it appears by the Returns, that from 1807 to 1830 there were seldom more than from three to four students. According to the report of the last year, I find that at this moment there is not a class more popular, and that the professors are embarrassed by the overflowing number of candidates. The botanical class is divided into two departments, oil painting and water-colours.

15. Is the botanical class admitted to any public botanical gardens?—A botanical garden is attached to the institution, and perhaps nothing presents more prominently the influence that the great Schools of Art have had upon the manufactures of France than the general botanical correctness of almost all the patterns which have lately emanated from the Lyonese fabric. The designs are almost invariably made from living plants and flowers.

16. It is impossible almost to give a correct and beautiful representation of the object without that, is it not?—So I should judge. The class of sculpture has two divisions; that of ordinary sculpture, and ornamental. The class of engraving was lately introduced; and, perhaps, it may interest the Committee to know what are the principal improvements which have taken place in the school during the last three years. A considerable collection of models has been made; a living subject now sits in the school five hours a day. The botanical garden is opened under certain regulations, to the students themselves, for the collection of flowers. A large library has been formed of engravings. They have introduced upon the dead subject a course of what they denominate picturesque anatomy. They have attached to the school a cabinet of natural history, and have lately sent to this and to other countries individuals, who have been charged to collect appropriate specimens; and they have collected, in a cabinet attached to the school, all the works of the students which have obtained prizes, independently of the erection of a very large museum, also connected with the school, which contains specimens of the antique.

17. Is that museum open to the public gratis?—It will be as soon as it is completed.

18. There is a museum at Lyons open gratuitously to the public, is there not?—Yes; I brought with me from Lyons, as an evidence of the extraordinary progress that their schools of manufacture have made, a work of a professor, which I think will show a superiority in the art of weaving, of which even this country has little idea. This is the work of the Jacquard loom, and affords an example of the *mise en carte* of a very delicate painting, reproduced on silk by the shuttle. I think the Committee will be convinced that nothing comparable to this in beauty and perfection has been yet produced in this country.

[The Witness produced the same for the inspection of the Committee.]

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I exhibit this to the Committee as a specimen, showing the state of art as taught in the schools, and to give me an opportunity of stating a fact or two as to the changes of opinion which have taken place in Lyons favourable to manufacturing improvement. The specimen I have presented is, as may be supposed, the work of the Jacquard loom. Jacquard, the inventor of the beautiful and simple machinery by which the most intricate and complicated patterns are produced by the common shuttle, was more than once exposed to assassination, in consequence of the prejudices of the people against his discovery; he was regarded as a public enemy. Three attempts were made upon his life, and he was obliged for years to hide himself from the vengeance of the labouring population. That machine, by which this stuff was wrought, was broken up in the public place by the order and in the presence of the authorities. But Lyons, while resisting all manufacturing improvement, saw her trade decline, and her inhabitants reduced to misery. In the time of her distress Jacquard was again thought of, and the resuscitation of the manufacture of Lyons is solely due to the introduction of the mechanism which had been thus publicly and ignominiously destroyed. Jacquard not only lived to see himself reinstated in the affections of his fellow-citizens; he was pensioned by the town of Lyons to the extent of 1,000 crowns yearly; he was decorated with the legion of honour; he became the pride and boast of the operative classes, and I venture to say, that among the workpeople of Lyons there is not at this moment a name held in any thing like the same esteem and affection as the name of Jacquard. He saw this change before he died, for his death took place only last year. He was accompanied to his grave by the most distinguished persons of his neighbourhood, and by multitudes of the working orders, and his picture now occupies the place of honour in the museum of the School of Art. I mention these circumstances as a remarkable instance and evidence of improved opinion, and of the disposition to consider the contributions of art and science as valuable auxiliaries to the manufacturing interests.

19. Then you attribute their appreciation of the merits of Jacquard to their advancement in the arts?—Clearly. I would add, if you please, in connexion with Jacquard, not only that his memory is honoured, but this very town, which treated his discovery with so much injustice, has lately decreed that a monument shall be erected to his memory.

20. The Jacquard looms have been introduced very extensively, have they not?—At this moment 10,000 Jacquard looms are at work at Lyons. With reference to the beneficial action of the schools, I believe there are not two opinions. In the last report on the state of the schools it is declared that their influence has been incalculable, and that it has elevated the character of the manufacture in all its departments.

21. Can you give the Committee the very words of the report?—"If collections of ancient patterns be compared with those which are produced at the present time, the extraordinary distance which separates them will be obvious to every body, and every step will exhibit the progress made in abandoning the mere routine of production, and the beauty and perfection which able artists have thrown upon manufactures. The influence of superior models, the counsels of intelligent professors and the emulation of zealous students and artisans, will be every where discovered. Already the influence of the school is seen in our streets: our architecture is enriching itself with classical ornaments, and the part which Lyons took and the honours which were done her in the late 'Exposition' at Paris, sufficiently attest that the attentions which have been given to the Schools of Art have had their influence upon the prosperity and reputation of the town and neighbourhood; peace has indeed called the attention of other countries towards our situation. England, Russia and Switzerland are our followers; they are endeavouring to move forward with us in the road of our superiority, and perhaps they are not far behind us. But you must make efforts equal to the wants of the epoch, and give more and greater influence and extent to your exertions." I may add here that I lately visited the Royal School of Design at Paris, where I found that there are no less than 800 students inscribed, of whom 400 are generally present. There too the interest felt and the demand for instruction is greatly increasing, and a number of the students do not exceed the age of nine years, at which they are now admitted to the morning lessons. It is right to mention that the general budget of the state gives assistance to the Schools of Art, and the sum not raised by the state is furnished by the municipal funds.

22. What, are the schools in France assisted by the state?—They are all assisted by the state when they require assistance. At Paris, the budget of the Minister of the Interior gives 20,000 francs to the Royal School of Design, and the Municipality gives 6,000 francs. The course of study lasts for three years, and the students pay five francs for the first year, and ten francs for each of the second and third.

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23. As a matter of opinion, do you think it better for government to assist or to interfere in these matters?—Perhaps an answer equally applicable to all countries can hardly be given. It must be remembered that in France the action of the government is every where: that there is no branch of the administration which is not directly or indirectly dependent upon the government itself, and that the influence of the government of Paris is so intertwined with the local organization, that it would be scarcely possible for those schools to move as they move, unless the protection of government were behind them. Every body looks to the government, and the government meddles with every thing.

24. Is the government authority supreme in those schools; or are they partly under the government and partly under the municipalities?—The government authority is supreme, and would be used without hesitation or control in certain cases.

25. Does not the Minister of the Interior interpose to preserve uniformity?—The Minister of the Interior has two influences—a direct influence through his own budget, and an indirect influence through the local budget, which is not legal till it is approved by the minister and the King. The local budgets, before they can have effect, must have the sanction of the government.

26. The municipal funds in France are devoted to those objects, and to more extensive objects of education, are they not?—In some cases. With reference to Lyons, I should state that, at this moment, a very large educational establishment is in progress, called La Martiniere. A gentleman of the name of Martin died in the East Indies, and left immense wealth to the town of Lyons, directing that it should be applied to the creation and endowment of an establishment for public instruction. It is the intention of the trustees to devote a portion of this establishment specially to the arts and sciences. I ought perhaps to mention that, though so many branches of the fine arts are taught in the Lyonesse school, they are all subordinate to the manufacture of silk stuffs, the staple productions of the town and neighbourhood.

27. There is a school also at Rouen?—There is.

28. But not so extensive as the other?—Neither so extensive nor so complete.

29. But besides the eighty schools which you mentioned in France, there are schools in royal colleges, are there not?—Yes; but the evidence which I have been giving to-day refers solely to the schools which are directly and immediately connected with manufactures.

30. There are also colleges in the Communes in which instruction is given in the arts?—Yes.

31. It forms part of the education in the primary schools?—It does.

32. What is the test of the admissibility of the scholars into institutions, such as that of Lyons?—Previous examination; they must be Frenchmen; they are to be Lyonesse in preference to the inhabitants of other parts of France; if they are workmen, they are obliged to produce their *livrets*, and I believe also the evidence of French citizenship.

33. Do they pay any fee of admission, or any annual amount of subscription?—I think not at Lyons.

34. Is it a character of the French system of general instruction in art that there are museums containing the best specimens of antiquity, and of the more modern schools of art of the 15th and 16th century open to the public gratuitously?—That is much more the case than in England.

35. Do you think that that produces a great effect upon the national taste?—I think wherever specimens of art are accessible, and wherever people avail themselves of them, that they must and do produce a taste for art and a love for art.

36. What should you say, on the other hand, of the effect of those collections of art exhibited in the large towns of this country generally, called exhibitions, which are confined to the works of modern painters, and not open gratuitously to

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the public?—I should think that their influence must be small and of small service.

37. Is there that connexion between such works and the great principles of art, that is, the principles of the truth in art, the correctness of representation, and those principles which are admitted to be principles of beauty in all ages, that there would be in collections of casts from the antique, and pictures or copies of pictures taken from the ancient masters?—Obviously there is not.

38. What is your opinion of the shilling exhibitions of the works generally of provincial artists, which are the only ones open in our large towns?—I should think they are perfectly valueless in their effect upon the public mind; they present to the attention of the people, not superiority, but frequently inferiority, and they must lower the taste, in as far as they have any influence, to the work of the exhibiting artist, instead of elevating the taste to something superior, and which is inaccessible by him.

39. Have they, or have they not, two faults; in the first place, may they not mislead the public taste from the genuine principles of art towards mannerism and bad taste, and, secondly, are they not exclusive institutions, inasmuch as they are only open to such as can pay for them?—They have those two bad characteristics.

40. You would therefore think that a great step would be taken, if we imitated the example of France and other foreign countries in as much as possible encouraging the opening of museums, concentrating the copies of our great works of art throughout the large towns?—The first object is, that museums should be numerous, should collect every thing that is most beautiful and perfect in art, or copies and models of what is most beautiful and perfect, and when those recognized models are so collected, that the doors should be opened as widely as possible to the public at large.

41. You mentioned the French Exposition—the triennial exhibition—what is the effect of that—have you ever been led to form any opinion upon the effects of such an elaborate mode of displaying the works of the French manufacturers?—I think that there are cases in which it has produced some good; but I doubt much whether it has had the extensive influence that sometimes is attributed to it. The great defect of the French Exposition is, that the cost of production is completely lost sight of, and that the articles exhibited there have little reference to a market. In some cases which I inquired into, I found the cost of some beautiful productions was such as completely to destroy any chance of sale. Now it is clear, that any recompense to be obtained by public exposition of an unsaleable article could be but small, whereas if the question of cost entered into the calculation of the exhibitor, and if, when he was exhibiting a piece of work which was attractive in consequence of its intrinsic merit, he could show that it would be cheaper than its rival articles, it would be the best encouragement that could be given to him. But the consideration of cost is almost wholly kept out of sight; and the premiums are given rather with reference to the perfection of the work than to its being saleable, or suited to general demand.

42. Then it is less the offspring of a demand made by the public than of a stimulus given by the government?—I think so; in nine cases out of ten it is rather the triumph of personal vanity than the success of manufacturing superiority. I mention as an instance of national character, that when I was applied to some time ago, by the town of Lyons, to request certain of our manufacturers to send specimens of their fabrics for Exposition, they almost all refused me, stating, that they preferred profits to praise.

43. You have had an opportunity of seeing and studying the Schools of Art in Switzerland?—Yes; I have lately been in Switzerland, where a great deal of attention is being paid to the Schools of Art. I have before me the programme of the School of Art at Geneva; that school has principally for its object instruction in those branches of art which can be applied to the manufacture of metals, particularly with reference to watchmaking and jewellery. It is under the protection of the government, and students are admitted at the age of 14, after examination. The course of study lasts three years; in the first year they are taught arithmetic, and the drawing of machines, with the use of the rule, the square, the compass and other mathematical instruments. In the second year, algebra and plane geometry, the manufacture of machinery, the elements of physical and mechanical science. In the third year, trigonometry, statics, solid and spherical geometry, the manufacture of the more complicated machinery,
inorganic

inorganic and organic chemistry, hydrostatics and hydrodynamics. Switzerland is at this moment the seat of the most extensive production of delicate mechanical works. In the Jura mountains, in the French part of the Canton of Berne, and at Geneva, almost all the watches, musical boxes, &c. which supply the Continent of Europe and the Western and Oriental world, are manufactured, and the extent to which the knowledge of the mechanical arts is diffused among that population, whose habits are partly agricultural and partly manufacturing, but altogether domestic, is very striking. I imagine that the average rate of wages for manufacturing labour in those districts is higher than in any part of the European world, and the effect of their great knowledge, industry and aptitude has been such, that more than half the population have become proprietors of land. A man can scarcely be found who is not able to read and write, and who is not a practical master of that mechanical art with which his trade is particularly connected; and yet I found amongst all those watchmakers one of the best evidences of knowledge, namely, a wish to know more, the expression of a great desire that further means should be taken to communicate instruction in yet higher branches of art and science; and I will mention a fact of the influence of their superiority, even in remote regions—that I found the Jura mountains had been lately visited by a Chinese, who had come all the way from Canton, and had studied there three years among the watchmakers, in order that he might set up trade in China. Such is their superiority, that they carry on a large trade with the remotest regions, and I believe that superiority to be mainly due to the great diffusion among them of the practical science of mechanics. I think there are eight or nine professors in the Ecole Industrielle of Geneva; but there is also a special school of watch-making, for the instruction of those who mean to pursue that particular branch of industry.

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44. Are those schools gratuitous?—In the school at Geneva, five francs are paid for the first year, and ten for the second and third, and the deficit is made up by government funds.

45. Would you wish to offer any further observations on the Schools of Art in France and Switzerland?—I only wish to state generally, it appears to me that their beneficial influence cannot be doubted; that it is an influence which is increasing, and that though they had to struggle with great difficulties in their origin, I have not heard of late two opinions as to the happy effects they have produced upon the improvement of the manufacturing industry of the Continent.

46. Has your acquaintance with the manufactures and the designs of France ever induced you to study the laws of France on the question of copyright in the tribunals for the protection of patterns?—The question of copyright of patterns is one of great importance, for though in some parts of Europe an opinion prevails, that the interests of manufactures are most advanced by want of protection, and a recognition of every body's right to avail himself of the inventions of others, in France, certainly, the opposite opinion is almost universal, and there is a great deal of legislation existing, the object of which is the protection of copyright. The Penal Code recognizes the right of every inventor to the protection of his patterns or other inventions, even though he should not be protected by patent, and provides that a penalty of not less than 100 francs, and not more than 2,000, shall be levied on any individual who violates the copyright of another; and it also provides that a fine of not less than 25 francs nor more than 500 francs, should be levied on any individual who sells a pirated article.

47. What is the French term for copyright?—I recollect none but the general term *propriété*, or property. The invasion of that property by the piracy of a patent, mark or pattern, is called a *contrefaçon*, or forgery, and the invader is denominated a *contrefauteur*, or forger. The law also provides for the confiscation of all pirated copyright, whether of patents or otherwise, also all plates, moulds and matrices which have been pirated. Formerly the application of this law was left to the ordinary tribunals, but it was found that that machinery was too cumbersome and expensive, as is the fact at this moment in England, and a local tribunal now exists in most of the manufacturing towns in France, to which all questions of copyright are referred. That tribunal is called the *Conseil de Prud'hommes*; it is composed of an equal number of manufacturers and workmen, plus one manufacturer, who is the president of the tribunal, and this tribunal is charged with the decision of every question of manufacturing interest.

48. Will you give a list of the trades which are subjected to the authority of the *Conseil de Prud'hommes*?—The following are the principal trades which are

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made responsible to the Conseil: manufacturers and operatives in silk, cotton, woollen, hair, flax, hemp, manufacturers and operatives in steel, iron, silver and silver plate, gold, copper and bronze, pins, needles, fire-arms, scales, jewels, buttons, cutlery, tin plate, hardware, wax and tallow; manufacturers and operatives in hosiery, earthenware, glass, paper, starch, whitelead and chemicals, &c.; fullers, dyers, calenderers, carders, enamellers, fan-makers, cork-cutters, perfumery-makers, comb-makers, plumbers, turners, tanners, curriers, boot and shoemakers, coopers, shipwrights and sail-makers, smiths, printers, instrument-makers, musical string-makers, leather-dressers, tailors, chocolate-makers, and mechanics of all descriptions.

49. Those trades come under the jurisdiction of the Conseil de Prud'hommes; what is the nature of that institution?—That institution is charged with the settlement of all manufacturing questions. It is really a tribunal of conciliation, against whose decision there is an appeal in certain cases. It has a power of fine and of imprisonment. All questions of the "marks" which any manufacturer chooses to adopt to designate his wares, and all questions of patent and copyright are referred to it. Patents in France are considered as manufacturing property, and are subjected to the conditions of two laws, known by the title of the Patent Laws, and bearing date January and May 1791. The proprietor of a patent has the power of bringing any one who violates that patent before the ordinary tribunals; and independently of the fine which may be levied, the law requires that a quarter more than the fine shall be given to the poor of the district in which the patent has been invaded, provided the fine does not exceed the sum of 3,000 francs. It is necessary to state that a patent has not legal effect until it is inserted in the Bulletin des Lois. The Conseil de Prud'hommes has also jurisdiction in all cases of patents; but it is required, in order that the patentee may have the right of calling upon the Conseil de Prud'hommes, that the patent should be recognized and recorded in the archives of the Conseil, as is the case in matters of pattern.

50. And has the Conseil de Prud'hommes jurisdiction over patterns?—Yes, the Conseil de Prud'hommes has jurisdiction over three descriptions of manufacturing property—over patents, over "marks," where "marks" are violated, and over patterns. The Conseil de Prud'hommes being an economical tribunal, the patentee would have recourse to it rather than to the higher and more costly tribunals.

51. Does a French patent, taken out for five years, come under the jurisdiction of this court?—Certainly.

52. Or for ten years?—Yes; any man may use this minor tribunal if he prefer it. The Conseil de Prud'hommes is, as I mentioned, a tribunal which decides on the violation of patents of marks and patterns employed, or claimed by a given manufacturer.

53. Then it is at once a legal and an equitable tribunal?—It is. Many of the manufacturers of France, as those of hardware and cutlery, are authorized to employ a "mark," and on their registering that "mark" at the Greffe of the council they get an exclusive title to its use; and the person who employs surreptitiously the mark or device of another, is not only responsible for the consequences and the losses, but is considered by the French law as a forger, and subject to the penalties which apply to the forgery of handwriting. A "mark" is deemed a property, if a manufacturer choose to have it so recorded, and can give evidence from the books of the council of his priority of inscription; and the Conseil de Prud'hommes are judges as to whether the imitation of the "mark" is a violation of the property. In case of appeal the tribunals of commerce overrule the decisions of the Conseil de Prud'hommes. With respect to patterns, the law recognizes equally, as in the case of patents, the right of property, and the decree of 1826, by which the Conseil de Prud'hommes is established at Lyons, specially invests that tribunal with the preservation of the property of drawings and patterns, and requires that any manufacturer who wishes to obtain security for a pattern shall deposit his pattern under an envelope, with his seal and his signature; and to this packet shall be attached the seal of the Conseil de Prud'hommes; that a register shall be kept of all such inscriptions or claims to copyright, and that the manufacturer applying shall receive from the Conseil a certificate stating the date when he deposited his pattern; that in case of dispute with respect to the copyright of a pattern, the register in the archives of the Conseil shall be taken as sufficient evidence of the priority of date when the pattern is deposited; the manufacturer shall declare for how long he desires the copyright should be possessed by him, whether for one, three or five years, or in perpetuity.

54. Does it allow perpetuity?—Yes; when the period has passed for which the Conseil de Prud'hommes have guaranteed the copyright to him, in the cases where that period is defined, the ordonnance requires that the pattern shall be delivered to the Conservatory of Arts in the town of Lyons, and the patterns shall form a part of the general collection of the Conservatory; and I may mention that this collection of patterns is the most striking history of the progress of manufacture. After a certain time they come to this Conservatory, and in those patterns may be traced all the improvements that have taken place. When the pattern is deposited the manufacturer pays into the hands of the receiver of the Commune a certain sum, which is fixed by the Conseil de Prud'hommes, and which must not exceed one franc per annum, during the period for which he wishes to preserve the copyright of his pattern; ten francs are the payment for a perpetual copyright. These councils are specially charged with the recognition of the copyright of the pattern that any manufacturer shall desire to register, and secondly, they are required to afford him prompt redress if his copyright be invaded. The Conseil de Prud'hommes is the sole judge of the fact of the violation of copyright, and pronounces the sentence against the violator. I wish to mention as a fact, showing not only the activity of this Conseil but its popularity, that in the year 1835, 3,835 cases were decided by the Conseil de Prud'hommes at Lyons, of which 3,680 were terminated by their intervention, and only 152 appeals were made against their decision, that is to say, one case in 34. These cases comprise all the questions of every sort between manufacturers and operatives; not questions of copyright alone, but of every species of misunderstanding.

55. Have the cases which come under their jurisdiction been increasing of late years; are they a more popular tribunal?—I should imagine so; I ought to add that it is an open tribunal, that I have attended their decisions, that I have found their decisions generally satisfactory, that their proceedings are much canvassed, that in all cases of interest there is a great attendance on the part both of manufacturers and workmen, and that I am disposed to believe no better organization has been yet discovered for the application of a fit and economical remedy to such cases as the council is ordinarily called on to decide.

56. How many are the persons who compose the tribunal?—The number is various; I think that there are some Conseils in which the number is not more than nine, and I believe that in others there are as many as 25.

57. Is there a different tribunal made for each trade?—No; but in case of any difficulty the tribunal has authority to nominate Experts, individuals who are well informed on the particular subject of inquiry. They examine and report to the tribunal. For example, manufacturers and workmen connected with a special manufactory would be called in in cases where that manufactory was the subject of contestation.

58. Then in a town like Lyons there would be for the year one unchanged tribunal, probably before whom such questions connected with trade would come?—Yes; a portion of the tribunal is submitted to annual election; the manufacturing portion is elected by all the manufacturers who pay for *patentes*, which are in France a manufacturing or trading license. The workmen at Lyons are elected among those who possess a certain number of looms. In the organization of these tribunals a great deal depends upon local circumstances, and the importance of particular trades. In towns where there are various manufacturers, a provision is made by the organic statute that there shall be in the tribunal so many individuals representing a particular trade. In the town, for instance, of St. Etienne, where there is a large manufacture of silk ribbons, and also a large manufacture of arms, hardware and cutlery, it is provided that there shall be in the Conseil a certain number of silk manufacturers and a certain number of hardware manufacturers; so in any town where the manufacture is one of cotton, there the ordonnance provides that there shall be a certain number of persons connected with this particular manufacture. At Rouen, for example, the council is composed of fifteen persons; five to be chosen among the manufacturers of cottons, linens or silks; two among spinners or machine-makers; two among manufacturers of woollens; two among dyers, bleachers, finishers, chemists, refiners of sulphur or other similar articles; two among printers of cottons or paper; one among earthenware, pottery, tile or brick manufacturers, or metal founders; and one among soap-makers, tanners or leather manufacturers.

59. Is trade a decree of organization issue from the minister of the interior?—Yes; the King allows the King to organize the Conseils de Prud'hommes, according to

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to the circumstances of the case; and on a representation of the Chamber of Commerce, either of the town or district, the towns in which these Conseils exist are obliged to furnish a court for their sittings; that their sittings generally take place in the evening after the labours of the day. The fee for a certificate of registration of patterns is three francs; and the fee for summoning any party to the tribunal is one franc and 25 cents. The fee is two francs for the announcement of a judgment, and the tribunal grants to any witness the amount of one day's labour.

60. Mr. Heathcote.] Do the Conseils pay that, or the parties?—The costs of any process are of course paid by the parties losing the cause.

61. Mr. Ewart.] Then the jurisdiction of those tribunals is defined by law?—Yes.

62. The creation of them depends upon the government?—Yes.

63. I put the case of a difficulty arising where the same pattern is discovered by individuals in different parts of the country: supposing that a silk manufacture is proceeding in Lyons and also in another part of the country, and that an individual in one of the two places takes out a privilege for a pattern which has been taken out in the other seat of the same manufacture, what would be done in that case?—I imagine that the right must depend upon priority, and that the earlier date, wherever recorded, would decide the question.

64. What in that case is the tribunal, which decides between the rivals?—In case of appeal the reference is to the superior tribunal of commerce. It is a case that has seldom occurred in those towns from this circumstance, that almost all the manufactures of a peculiar kind are bounded to a certain district. But I can easily conceive that there would be great difficulty here, where manufacture is spread over a wide extent, and in districts far removed from each other.

65. Suppose a point of law arises before one of those tribunals, is it then referred to some superior tribunal?—Yes; the Conseil de Prud'hommes is a tribunal of conciliation, through which only you can reach the Superior Court.

Martis, 1^o die Martii, 1836.

MEMBERS PRESENT.

Mr. Brotherton.
Mr. Pusey.
Mr. Strutt.

Dr. Bowring.
Mr. Hutt.

WILLIAM EWART, ESQUIRE, IN THE CHAIR.

Mr. Thomas Jones Howell, called in; and Examined.

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66. The Chairman.]—ARE you one of the Inspectors under the Factory Regulation Act?—I am one of the Inspectors for administering the Factory Regulation Act.

67. What is your district?—My district is a very large one, but the places in that district to which this inquiry is applicable, I apprehend to be Worcester, Birmingham, Coventry, and also Wolverhampton and Kidderminster; the three first are the places to which I shall be able to give information.

68. Are you aware of the proceedings of this Committee on the last Session?—I am.

69. And with a view of furthering its objects, did you go to Birmingham, Coventry, Worcester and other places during the recess?—Yes, I did; I made a point of going; I was not then exactly aware, of course, of the inquiry; but I endeavoured to get such information as I thought would be useful to the Committee.

70. What was your object in doing that?—To show the present state of the arts, as applicable to the manufactures of those places.

71. In the course of your travels did you inquire both from the master manufacturers and the workmen themselves, as to the existing institutions for connecting a knowledge of art with manufacture, and to the general means which the workmen have of informing themselves in matters connected with the arts, and as to the desire which prevails for such pursuits among the operative workmen; there exists generally a strong desire on the part of the operative workmen, law years, truction

instruction and information which they can possibly obtain; and an opinion that the existing means for supplying those wants are not adequate.

72. Was this the impression of the master manufacturers as well as of the artisans themselves?—I should say that opinion was not quite so strong on the part of the masters.

73. Had you an opportunity of seeing the artists in the different districts who design?—I had at Birmingham, but not at Worcester.

74. *Dr. Bowring.*]—Did you find the general impression prevailing in these manufacturing districts, that a greater knowledge of the arts would be beneficial to the manufacturers generally?—Most strongly so.

75. *The Chairman.*]—Was there a general impression there is now a want of the means of attaining such knowledge?—Yes.

76. *Dr. Bowring.*]—Did you find among any portion of the workmen a conviction that other countries had done more for the application of the arts to manufactures than this country?—I do not think so; I do not remember that subject was touched on at all; they only talked of themselves positively and not relatively.

77. *The Chairman.*]—State the result of your observations at Worcester?—Worcester has a society, called "The Literary and Scientific Institution," where instruction in drawing is afforded to the members; and, as I was informed, certain persons connected with the porcelain works attended there. A very short time before I was at Worcester, Mr. Constable, the Royal Academician, was brought down by this institution for the purpose of lecturing on the Fine Arts; and on going over the works both of Messrs. Chamberlain and of Messrs. Flight and Barr, I conversed with several of the operatives who actually had attended those lectures. It had been intimated to me, that probably those men had done nothing but pass a pleasant evening, and been out of mischief by attending that lecture; I, however, asked some of the men themselves, "Did you attend at Mr. Constable's lectures, and do you think they were of any advantage to you?" the answer was, "That they had attended the lectures with great profit to themselves, as tending to correct their taste and to improve their judgment;" those were the words of one operative, and adopted by the rest; he appeared an extremely intelligent person. At Worcester they are extremely desirous to have a collection of casts; at present their principal instruction is derived from the senior operatives in the porcelain establishments, and such additional means as they can obtain from private drawing masters in the town. At Worcester also I learnt from the operatives, that they conceived themselves to have derived considerable advantage from the exhibition of pictures in the town, particularly one of the ancient masters, furnished from the private collections of gentlemen in the neighbourhood.

78. Did you hear any remarks which lead you to infer that good designs are so dear as not to be within the range of the ordinary consumer?—Yes, it was mentioned that it is not in the power of the manufacturer to produce new designs at a cheap rate. I will give the expression of one gentleman on that subject:—"In the present day every one is desirous of cheap things, which desire tends materially to discourage the art of design in this country, as it is not in the power of the manufacturers to produce new designs at a cheap rate."

79. Do not you conceive from your experience, that if they could get a higher class of art more cheaply than they can at present that that objection would be removed?—It would of course, in a great degree, be removed.

80. *Dr. Bowring.*]—Was any other reason given for that?—Yes, the great risk of the china trade in particular, which is so great that cheapness is not to be obtained; that is with reference more especially to those things which are done by the pencil and not by print. If a plate is destroyed that has been painted elaborately with shells and feathers, and so on, you then destroy the whole thing.

81. *The Chairman.*]—Does it not follow as a necessary consequence that the loss consequent on this occasional risk would be diminished, if the works of art being more cheaply performed, the manufacturer was able to replace the design at the cheaper rate?—That is obvious.

82. Therefore is it not highly important, even in this higher branch of the china trade, that the co-operation of art with the manufactures should be introduced as cheaply as possible?—Decidedly so, and more especially with reference

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to Worcester, where they are abandoning the printing and devoting themselves chiefly to painting.

83. What means have the artisans of Worcester of improving themselves in works of art beside this institution; have they galleries open?—No.

84. Are there no public exhibitions of casts and other works of acknowledged eminence and art in Worcester?—None, except the casual exhibition to which I have spoken.

85. Is the want of such exhibition of casts and works of acknowledged merit in ancient art felt?—Yes; particularly by the operatives.

86. Dr. Bowring.]—Are you aware whether botany is a popular pursuit among the operatives?—I do not know.

87. How do they learn to paint flowers on china?—I rather think they paint from nature. They were certainly painting feathers from nature, for I saw them; and I believe they paint flowers too from nature.

88. Do you find among the young operatives particularly a great desire for scientific and artistic instruction?—I should say among all the operatives, not more especially among the young ones; but the desire on the part of the older hands is that the supply of talented people should not be increased.

89. Mr. Brotherton.]—Do you think that the operatives have sufficient opportunities of acquiring instruction, admitting that these institutions were formed of which you have spoken?—I am not sufficiently skilled in the subject to answer that question.

90. The question has reference to the hours of labour?—I have no official connexion with this manufacture, and cannot answer the question.

91. Dr. Bowring.]—Would time be found by the operatives, if means were given for these studies?—I imagine so; because they actually do attend at that literary institution, and they found time to attend Mr. Constable's lecture.

92. Is there any botanical garden at Worcester?—No.

93. Mr. Hutt.]—Is there an impression the manufacture at Worcester is improving?—Yes.

94. Dr. Bowring.]—Are you aware whether there is an increased demand for that species of labour?—No, but when I was there I saw a very beautiful service making for the Pacha of Egypt, and therefore I suppose it is much sought after.

95. Mr. Pusey.]—Your answers have hitherto gone to the ornament of the object of these manufactures after they have been modelled; are you aware of any tendency to study the beauty of the shapes in which they are formed?—The number of persons who are concerned in the modelling, if one may use the term, is much smaller, and I do not believe they have above one in each establishment.

96. Do they appear to be aware of the importance of simplicity and elegance of shape, such as we see in the remains of Grecian art?—Yes, I should say they are.

97. Are you aware whether they have any designs of the remains of Pompeii for instance?—I am not.

98. The Chairman.]—Is there an exhibition of any thing of the sort?—No.

99. Have they expressed any opinion as to the importance of observing and seeing such specimens?—Not the people themselves.

100. Is the result of your observations that it would be beneficial?—I should think so.

101. Dr. Bowring.]—You mentioned that lectures have been given by Mr. Constable on painting, are you aware whether lectures have been given on any other branch of the arts?—This is but a young society, and that was the first lecture on the fine arts.

102. The Chairman.]—You visited also Birmingham, did you not?—Yes.

103. What was the result of your observations at Birmingham; did you find the same desire among the operatives to be instructed in art?—Among the operatives certainly, more especially the modellers and dye-sinkers, and engravers, to all of whom proficiency in art is of the very highest importance, and of which they are most deeply sensible. At one of the large lamp and chandelier manufactories, I had a long conversation with a modeller. The Committee are aware that the design having been selected or drawn, the business of the modeller is to make in wax the design which has been given to him on paper, altering it if necessary, so as to make it look well, and answer well in substance; for frequently a beautiful drawing will make a heavy and ill-proportioned article when presented in substance. Again, it frequently happens that the design cannot be formed in substance

substance without alteration, from want of necessary support and solidity to the fabric, which would result from a close adherence to the drawing. This man, to whom I have referred, had been and was attending the drawing lessons of the Society of Arts (which exists in that town), and at leisure times was frequently in the habit of modelling for his own improvement. He considered that he had derived benefit from his attendance at the Society of Arts; but said that much more might be done if prizes were given for the best models and drawings; and he spoke of the great benefit which would result from a public institution of this kind, more enlarged in its views, and fostered by Government: that now, to receive any benefit, a pupil must annually pay a guinea subscription. This Committee, I believe, have a return from that society, which was founded by Sir Robert Lawley, the late Lord Wenlock, who presented a collection of casts of approved specimens of antient sculpture to it. At the time of my visit to Birmingham, these casts were displaced to make way for an exhibition of pictures by modern artists.

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104. Were these casts accessible to the public gratuitously?—No; that was their complaint.

105. What do they pay for their admission?—A guinea a year.

106. Can nobody be admitted to see the casts given by Lord Wenlock without a guinea a year subscription?—Not to draw from them I believe; one of the operatives told me, "if Government will provide a public and free institution, I will undertake you shall have 500 pupils next week."

107. Dr. Bowring.]—Do you know whether there has been any other exhibition of other works of arts besides the statues, such as lamps representing antique forms?—I believe not.

108. The Chairman.]—Is there any such public collection in Birmingham?—I believe not; and at the time I was there, a great part of Lord Wenlock's collection I could not see, because they were stowed away in cupboards to make way for the exhibition of modern pictures.

109. Had you any opportunity of ascertaining the opinion of persons capable of judging of the value of these exhibitions of modern pictures, as instructing the manufacturing population in art?—Yes, and that its value was none at all.

110. Was that from persons competent to give such opinion?—Yes, one extremely competent. He in fact mentioned, that on the establishment of the society, that he had agreed to subscribe to it, and to subscribe largely to it, conceiving that the funds were to be applied to the purchase of casts from the most celebrated statues of antiquity and *chefs d'œuvre* of modern artists, and providing masters who should give the requisite hints and instructions in drawing from these, and offering prizes for the best works of the pupils of the society. He stated he was convinced a greater advantage would be derived from drawing over and over again from one statue of undoubted excellence, as the Apollo or the Venus, than from copying and studying any number of modern pictures, to the exhibition of which, in fact, this society seems now to be chiefly devoted.

111. Is the exhibition of modern pictures accessible, except on payment of a sum beyond the reach of the greater portion of the population?—The sum is, I believe, a shilling for the admission.

112. Dr. Bowring.]—Generally speaking, did the opinion prevail that the exhibition of these works of modern artists had not been beneficial in diffusing a love for higher art?—Decidedly so, and that in fact it had no influence on the manufacturers of the town. An intelligent workman engaged in chasing, strongly insisted on the advantage to be derived from the study of casts from sculpture, as being far more important than any drawings from modern pictures. He was very desirous that a School of Art should be established on a liberal scale, where opportunity should be afforded to the young artists for drawing from the antique, under the direction of suitable masters, and that prizes should be offered for the most proficient. At the Society of Arts, the annual subscription of a guinea is necessary to entitle any one to draw or model from the casts, which, during the season of the exhibition of modern pictures, are removed into closets, &c.; nor did it appear from his account the instruction given was much, or the attendance of pupils numerous. A subscriber of two guineas annually might recommend a stranger to study from the casts, so that a master thus subscribing may in this way give a premium for good conduct or skill displayed by any one of his workpeople. Workmen more generally take lessons from drawing masters in the town, than avail themselves of the Society of Arts.

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113. Had you occasion to converse with those drawing-masters?—I conversed more particularly with one of them, who I understood had the largest class.

114. Did you hear from him any opinions of the state of arts among the labouring population?—Yes. He said he had turned his attention particularly to that branch of art which would tend to the improvement of the manufactures of the town, and had for a length of time had classes of young men who were brought up with a view to these manufactures, chiefly for the die-sinking and the engraving business: some few for the modelling department. He objected to the system carried on at the Society of Arts as too exclusive, and as too much of a monopoly. He had even drawn up a paper containing amendments which he wished to press on the committee of the Society of Arts. He had been desirous to use the collection of casts at the Society for his pupils to draw from; but the restrictions and regulations were such as to prevent him carrying his pupils there, and he had therefore obtained a collection of casts for himself. He stated the admission to the society was not thrown sufficiently open, and even to the pupils admitted, the committee did not give sufficient encouragement by prizes, &c.

115. Did you ever see, or are you aware whether there exists at Birmingham, for the instruction of die-sinkers, any of the finer specimens of models; any antique models, or those of Simon at the time of the commonwealth?—I apprehend not any public exhibition.

116. *The Chairman.*—Would it not be very advisable such an institution existed which embodied all these objects, statues, casts of vases, candelabras, urns and coins?—I imagine there can be no doubt about it.

117. And should not that be entirely open to the public, and gratuitously?—Certainly.

118. Mr. *Hutt.*—Do you know any thing of the manufactory of japan work by Jennings and Company?—I have been over it.

119. Are not the designs of a peculiar description?—Yes; and they were extremely anxious for any institution that the state might furnish that would encourage art in Birmingham, with reference to their own particular manufacture.

120. Have they any system in the manufactory itself for instructing the operatives?—Yes; and that is the chief instruction they get, aided by such private tuition from the professional masters in the town as they are able to spare money for. It is in fact a school of itself. They bring them up to it from the youngest age.

121. Dr. *Bowring.*—Is it your impression, that any art which is learnt there, is rather learnt in the manufactories than in any existing school of art?—Decidedly.

122. *The Chairman.*—Can you give the Committee any account of the origin of the fancy trade in Birmingham?—I believe it may be traceable to some French artists introduced into England by the late Mr. Bolton, of Soho, when he commenced the great plating concern there: that he could not find in England designers and modellers for his purpose, and therefore resorted to France.

123. On what authority do you make that statement?—On the best authority, both of master and workmen; and indeed it was mentioned to me, that no skilful artist in Birmingham in those departments existed, the history of whose proficiency was not traceable up to those Frenchmen. The Committee are probably aware that Flaxman, the sculptor, and Mr. Wyon, of the Mint, and others distinguished in art, emanated from the school at Soho. It was mentioned to me, in illustration of the dependence of Birmingham, not on its own resources, but on external aid, that when designs of the highest order are required, resort is had to Mr. Bridgen, the designer, of London.

124. Dr. *Bowring.*—Then is there no supply of designs in Birmingham itself?—There are professional designers; what I have just stated refers to the occasions when they require designs of a very high order.

125. *The Chairman.*—Have you any information to give with reference to glass-cutting?—As far as I observed as to glass-cutting, they seemed to have had some original design from which all their new patterns are formed by, introducing slight variations.

126. Did you proceed to Coventry?—Yes.

127. When you proceeded to Coventry, did you find there a similar want, and similar desire of instruction, which you have stated to exist at Birmingham and Worcester?—Yes; and perhaps I should say with reference to the desire for additional means of instruction, that it existed in a more extended degree, more especially

especially so far as relates to the conviction on the part of the masters of the necessity of it.

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128. State the result of your inquiry there, as to the state of arts as connected with manufacture?—It appeared to me the opening of the silk trade has compelled the manufacturers of Coventry to pay more attention both to the design and the execution of their ribbons, and has consequently made them extremely sensible of the advantage of superiority in design. They have recently established two societies there, in which drawing is taught to the operatives, and they seem to lay very great stress on the teaching of what is called Draft Drawing (*mise en carte*), both at the Mechanics Institution and at the Society for Promoting Religious and Useful Knowledge there; they are desirous of obtaining a competent person to instruct in draft drawing, and they had thought of obtaining a competent instructor from Lyons, who, they imagined, they might get for 60 *l.* per annum.

129. Are there any French designers there?—I believe not. About the time the fashions appear, or rather before they actually appear in the world, the manufacturers go up to London, and obtain patterns of the different prints which are on the eve of being produced, and make ribbons to suit them.

130. Dr. Bowring.]—Were you given to understand there was little original invention at Coventry?—Yes, they have no designer there. I will explain how their designs are obtained; they obtain them from professional designers, who travel about the country, and who supply not only Coventry, but Manchester and other places.

131. The Chairman.]—What institutions are there in Coventry accessible to the population, which enable them to observe beautiful outlines of form or combinations of colours?—I believe they have nothing; there are two institutions in which instruction in drawing is given.

132. Is there no public exhibition?—I believe not; they are more desirous of having such at Coventry than at either of the other places I have visited; the masters there seem more desirous for it, and this I apprehend to be in consequence of their being more pressed by France since the opening of the silk trade.

133. Dr. Bowring.]—Did you find among the masters a disposition to recognize that the superior patterns of France had been beneficial to the manufactures of England?—Certainly at Coventry, as the foreign competition has tended to make them improve themselves.

134. The Chairman.]—Are not the manufactures of Coventry that species of manufacture which would be particularly benefited by an opportunity of seeing flowers in their natural state?—I do not know that; they rely very much on fashion; the manufacturer is obliged to arrange the colour of his ribbon so as to meet the caprice of fashion, which it is said frequently mars the effect of the design, by giving to the leaf and the petals of the flower colours different from those assigned to it by nature.

135. Dr. Bowring.]—Do not you imagine if incongruities of that sort were avoided, it would be very desirable?—My own opinion is it would.

136. Are you aware such incongruities are avoided in the better specimens of manufacture?—No; but I am not sufficiently acquainted with this part of the subject to answer the question.

137. The Chairman.]—Had you an opportunity during your visit to Birmingham, Worcester, Coventry and other places to which you travelled, of ascertaining whether the manufacturers were discontented with the present state of the law respecting copyright?—Yes, very much so; that of course applies to the master manufacturers, and they are particularly anxious for some protection.

138. Can you give any details of the nature or duration of the protection which they would require?—No.

139. Or of the tribunal which they would wish to decide on such matters?—No.

140. Can you give any account of the existing mischief of which they complain?—They all complain of the mischief resulting from want of protection as discouraging inventions or costly improvements of any sort.

141. Do they complain their original designs are pirated?—Yes; and more particularly in reference to those productions which can be multiplied by machinery, as it were, such as printing, or things that can be multiplied by the mould. Not so much, therefore, with reference to the painting of a picture on china.

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china. I went also to Kidderminster, but there was a great reluctance to give me information. I believe they resort entirely to London for their designs.

142. Dr. Bowring.]—Is there a collection there of Persian and Turkey carpets?—I do not think they make that sort of manufacture. The Kidderminster people do not make the Turkey carpets. From what I can discover, they are totally dependent on London for their patterns; but they have nothing in the shape of instruction in art there at all.

143. Mr. Hutt.]—Are the masters capable of producing designs themselves?—I apprehend they do not. I went to one of the largest houses there. The gentleman said, "We can read a little and we can write a little. We can manage our own business, and I beg to decline giving you any further information." At Wolverhampton they have the japan work, but they have no school of art.

Jovis, 3^o die Martii, 1836.

MEMBERS PRESENT.

Mr. Brotherton.
Dr. Bowring.
Mr. Scholefield.
Mr. Strutt.

Mr. Lewis.
Mr. Hope.
Mr. Hutt.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. John Millward, called in; and Examined.

Mr. John Millward.

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144. Dr. Bowring.]—WHERE do you reside?—Olney, Bucks.

145. In what trade are you engaged?—I am a lace manufacturer, combined with occasional pattern drawing for improvements in my own business.

146. Have you been engaged in pattern drawing for a great many years, and have you paid particular attention to that subject?—I have; previously I was a pattern drawer for the trade generally, and was early instructed in the art by my father, who had spent a half century in lace dealing and pattern drawing.

147. Where were you accustomed to look for the most perfect patterns?—I had many specimens of beautiful French lace sent me for imitation; and after some practice in imitation, I ventured on altering, varying and redrawing some of the patterns.

148. Did the introduction of French patterns lead to a general improvement of the style of English patterns?—It pleased the general taste so much, that I dared at last to have a style of my own formed on the French mode, and that style has prevailed, in the best laces, to the present time.

149. Did the improvement in the style of the patterns lead to an increase of the trade?—There were other circumstances tending to that effect; there was a war with France at that time; there was but little importation; there was a great deal of apparent prosperity in the country, and difficult and costly laces were in demand; we made a great many at that time of from one to two guineas per yard.

150. How was the lace trade affected by the bobbin-net manufacture of Nottingham?—That prosperity, it was said, led to the improvement in the machinery for making lace, and as the Nottingham manufacture is nothing but an imitation of our lace, the closer the imitation the greater was the chance of selling their productions, which was a cheap substitute for our costly laces.

151. And has the improvement of machinery led to a considerable diminution of demand for hand-produced lace?—After the peace there was a most singular change; Nottingham gained on us then seriously.

152. Give the Committee your opinion of the causes of the vicissitudes of the lace trade?—The causes were these: at the time there was the greatest demand we had the trade almost to ourselves, and when the demand was less, we had not only to compete with the importer of French goods, but the outcry for cheap articles made the Nottingham manufacture a more dangerous rival; and the cheapness of the machine lace does still find a market for it, where ours would be excluded by the price; and as an extensive and flourishing trade is sure to prompt to greater exertions, the Nottingham manufacture goes on steadily improving, while ours is constantly deteriorating.

153. Do

153. Do you think the piracy of patterns has been one of the causes of the sufferings of the lace trade?—Certainly; in that point the Nottingham manufacturers have a singular advantage, for in the case of machinery, if a person should succeed in an attempt at improvement, he takes out a patent, and is remunerated; but in our case the patent laws are totally unavailable.

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154. Why?—Any variation in the structure of a machine is palpable and definite, and the effects on the article are correspondent; but our improvements are principally confined to elegance and originality of design, and in addition to the difficulty of defining a pattern, the cost alone of the remedy would make the law inapplicable.

155. And would the delay of the law be an additional cause of its inconvenience and inapplicability?—I do not know that there would be any remedy at all.

156. Would the mischief be done before the law could repair the evil?—Yes; and it is said you could not maintain an action against a man for pirating or stealing a pattern.

157. Is it understood in the trade, the copyright of patterns is not recognized by law?—That is the opinion of the trade.

158. Describe to the Committee how the lace trade is at present carried on in the district with which you are particularly acquainted?—The peculiar difficulty in conducting the lace trade, appears to be in the circumstance of the work not being done on the premises of the manufacturer, but at the homes of the families employed. The manufacturer appoints a day when his "workers," as they are called, meet him at an inn, and he buys the lace, and perhaps gives them new patterns and parchments to work on, and sees no more of them until the next journey, which may be a month or six weeks afterwards.

159. Then does the purchaser of lace generally provide the patterns which are to be worked by the labourer?—Always.

160. And does it never occur, that a labouring lace manufacturer invents a pattern?—Never.

161. Do you attribute that to the state of instruction among them?—I do not think they are at all capable of producing patterns, or likely to be so, they are so completely ignorant of every thing like invention. I never knew them invent one in my life.

162. Is that population instructed in other matters, can they generally write and read?—They do learn to read. I think not many of them capable of writing.

163. In what way is the copyright of patterns generally invaded?—There are a number of persons of both sexes going about the country, from house to house, collecting any thing they can buy, and they are searching for every new pattern they can lay their hands on, which they will buy if they can. Any thing which they deem unsaleable, they leave for the regular manufacturer.

164. Do they buy patterns as well as the lace?—They buy the lace, which serves them for a pattern.

165. Can you mention any instance of piracy which has been seriously prejudicial to yourself?—There was one case about July last. I bought four or five patterns of a young man. The parchments were pricked and drawn very nicely. I gave them out at Stony Stratford, and, with the exception of one piece of lace off one of the parchments, I lost the whole of the patterns, parchments and lace-makers. There was another case somewhat to the point. The other day, at Easton Mandit, in Northamptonshire, a woman brought me a bit of lace—I did not know but that she had been all the time working for me—I took it. She wanted a new pattern. Some person reminded me that she had not been there for a twelvemonth before, and that when she wanted a new pattern, she came to me again, to get one to hawk about, and sell where she pleased. There was another case which occurred last Friday at Bromham, near Bedford. A woman brought a piece of blonde to me, which was not mine, and I declined buying it. As an inducement, she told me it was a new pattern: that there had only been one bit of it sold. I did not purchase it. These people, in fact, make a trade of selling new patterns which are given out to them.

166. Do they constantly betray the confidence placed in them?—Not every one: there are certain persons working for me I could trust with any pattern; but probably only one in 40, not more.

167. Is not that an evil that must necessarily attach to a manufacture that is purely

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purely domestic, and when the labourer is not immediately under the control of the master?—It seems attributable in great part to that; if conducted on the premises, I should take care they should not carry the lace away of course, but they might then have other means of copying and carrying the patterns away.

168. Is there no instance of lace manufacturers being congregated in some building and completely under the control of the manufacturer?—Not one.

169. How has this system of piracy prevented improvement in the lace trade?—The persons that go about in that way have no patterns of their own; they make their livelihood by purchasing those that have been given by other persons and taking them to some manufacturer or dealer, and selling them weekly probably, or daily; the manufacturer or lace merchant would not do it himself, but will purchase the new patterns of these travelling people;—they have sometimes 20 or 30 or 40 go in a day, with a little box in which they have collected the laces.

170. Is the value of a skilful pattern considerable, if it could be protected?—It is not more than one pattern in ten which shall suit the general taste, and that one pattern is generally the one that becomes common, and then the manufacturer has the other nine for himself, which are unsaleable; and that which is saleable and produces any profit, is used for the purpose of manufacturers generally.

171. Have you ever thought of any plan for remedying the inconvenience of which you complain?—There was a petition sent to Her Majesty about five years ago, in which the petitioners stated that, if Her Majesty would patronize the lace trade, we should all do well again; and in contradiction to that, I wrote four long letters in our county paper exposing this piratical system, and proposing to the trade an Act for the protection of patterns. That was at a time when the public mind seemed somewhat disturbed, and I gave it up for a while. My plan was this, that there should be a Register Office at Somerset House, where every pattern should be drawn on a stamp; there should be a pattern worked in lace sealed on, to correspond with it; and that any person working that pattern within a certain time should be fined; any lace-man who should give it out, should pay a heavier fine; and if any pattern maker should sell the same pattern to two manufacturers, that he should be fined.

172. To what tribunal would you have given the application of the law, and the enforcing the penalty?—I had no idea at the time, nor did I mention any thing about such a tribunal as I have heard of since. I thought of recovery by conviction before two magistrates.

173. Would the magistrates be proper judges of such a case. Could they decide on what was an invention and what was not?—There is a difficulty about that which I have not obviated. But that was my project in few words.

174. How would you get over that difficulty, as to the fact of originality of invention, which must be decided by a tribunal?—I would have that tribunal constituted of manufacturers and pattern drawers; they would be the proper persons to judge of the originality.

175. Would not there be a great difficulty, from the extension of the lace trade over a very large and very distant district, in establishing the right to a patent?—If I knew at Olney that they were working one of my patterns at Wycombe; if I thought it worth while and was a serious affair, I should ascertain the fact and refer to the nearest tribunal. Such things would often be done, when they would not reach the ear of the owners of the pattern; but I think it would prevent a vast deal of that flagrant injustice—that open defiance of any thing like common honesty—in many cases.

176. If you were to pursue the sellers of lace, would not that create an indisposition on their part to increase their trade, and would it not be an impediment to trade generally?—I do not think it would.

177. If a man who should sell ignorantly and unknowingly a pirated pattern, if such a seller was visited with a fine, would not that disincline him to push the trade, and would not that diminish the demand for lace?—That would not affect it.

178. For how long should you require protection?—Our process is so slow, we should require two or three years at least; for a pattern does not get fully into work in less time than a twelvemonth with us. The second or third year is frequently the best year for the pattern that does sell, even if it is pirated.

179. Were not some measures taken a few years ago to obtain from France the introduction of patterns into this country?—There was a hand-bill sent to our house

house on the importation of foreign patterns; headed, "Encouragement to Manufacturers.—By special authority of the Royal Treasurer of his Majesty King George the Third, dated Whitehall, February 16th, 1819, H. Mather & Son were authorized to import, *duty free*, Patterns and Models of every description of foreign productions that may be necessary for the improvement of the British manufactures."

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180. Are you aware whether this importation of foreign patterns had any influence on the lace trade?—We have had French drawings before that time, but we purchase none of Mather & Son.

181. What is the state of the art of drawing in the lace trade at present as compared with the situation of it 20 or 25 years ago?—At the present time it is despicable—contemptible. The drawing is vulgar, and scarcely worthy the name of drawing, in ninety-nine cases out of a hundred.

182. Have you had any occasion lately to compare the lace of France and Belgium with the lace produced in this country, with particular reference to the beauty of the patterns?—The importation from France latterly has been in blondes chiefly, and some of their patterns are very beautiful, but a great number of them are mean—worthless, and do them no credit for drawing. I was in a first rate warehouse yesterday, they had a number of French blondes, and I obtained a pattern or two to show the Committee, which I think they will admit to be nearly as bad as can be.

[*The Witness produced some patterns.*]

183. On the whole, are the patterns that come from France still superior to the English?—On the whole, *they* have the true style of blonde drawing, they can draw blonde better than the English generally.

184. To what do you attribute the superiority of the French in this respect?—I have never been in France, but have seen the importation for many years past, and I have always been told that they have a protection such as I have wished for here, and that it is that protection which stimulates them to greater exertions. I might add that the manufacture of lace was originally French.

185. Do these French blondes pay duty?—There was a heavy duty imposed, nearly thirty years ago, on all laces of foreign manufacture; but since that time, a general measure has superseded the particular one.

186. Are you aware there is still a heavy duty on the importation of blonde?—No, I cannot make out what they do pay.

187. Are you aware there is a large introduction of smuggled blonde into this country?—I do not know how they are introduced, but the smuggling is always denied. In the Act for the Encouragement of our Trade, which I referred to just now, there was a peculiar method of stamping adopted, which I suggested, the having the stamp on one side of the lace, and the seal on the other, to prevent the transfer of the stamps from one piece to another; and that regulation has been done away with.

188. Are you aware, although the importation of bobbin-net is prohibited in France, that there is a very large introduction of it into that country?—I did not know that it was prohibited.

189. But do you still think that the superior patterns of the French lace manufacture might, if you could obtain protection for the patterns of English lace, improve the trade generally?—I think we could equal them in our drawings after a time. It would require some time to come up with them.

190. Would not instruction in the art of design create a superior race of pattern inventors?—I think it would. I should like for some youths to be instructed in drawing; first, simply in the art of drawing suitable for that purpose—that is, botanical drawing, &c. Then they should be apprenticed to the trade for pattern-drawing, because they draw on ruled paper, somewhat in the same way that has been mentioned about the silk manufacture.

191. Is there, at this moment, any supply of artists capable of producing beautiful patterns for the lace trade?—There are only two or three persons who draw lace patterns, and they do very little. The reason assigned is, that it is of no service, because if one person buys the pattern, another person has the lace.

192. Has not the general improvement of the public taste in other manufactures led to some improvement in the public taste in lace patterns?—There is generally a want of taste in the public respecting our laces, otherwise it would be impossible to sell such great quantities of inferior drawings; and when the drawing is possible, it is contemptible.

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193. Can you form any idea of the extent of the lace manufacture at the present moment, in comparison with its state twenty years ago?—There is not a great difference as to extent. There has been one or two manufactories established at Kettering, something in the silk trade; and at Bedford, one in the fancy straw way; and the straw plat has spread a little wider about Dunstable, Luton and other parts in Bedfordshire; but, with the exception of those places, the whole female population of Northamptonshire, Buckinghamshire and Bedfordshire, with part of Huntingdonshire and part of Oxfordshire, are employed in lace making.

194. Can you give the Committee any idea of the number of persons engaged in lace making?—It was stated, in the petition to Her Majesty, there were 150,000.

195. Does that mean in all England?—No, the lace trade in our part of the country. That estimate was not mine, but the petitioners, in that case.

196. Is that far from the truth?—That is rather overstated, I think.

197. And for the supply of patterns for these 150,000, there are only two artists employed at this moment, to your knowledge?—No more than two that I know of. I do sometimes draw a pattern for my own use, and so does another person or two.

198. How would you define a pattern, in order that you should give protection or the right to a pattern?—I should take the common sense of the trade upon it—what the trade generally understood by it—the manufacturers and lace-makers together. It has nothing to do with the material, the colour, the ground, nor with the filling up; but the outline of the principal flower is with us deemed the pattern. If there is a sprig or a leaf added or taken away, they always say it is the same pattern, only there is a leaf added to it, &c.—the same pattern in point that was in mechin; the same worked in silk that was in cotton. So that neither the ground, the material, nor the filling up has any thing to do with it.

199. Is there so general an understanding in the lace trade as to what has a right to be considered as a new pattern as would, in your opinion, enable a tribunal to decide, without much difficulty, on the claim of priority?—Yes; they would soon decide that; manufacturers and pattern drawers would soon decide that question.

200. Supposing that local tribunals could be established for the purpose of protecting copyright, how many would be necessary in the lace districts, and what are the towns where you would establish them?—I should propose Aylesbury, Buckingham, Newport Pagnel, Northampton and Bedford.

201. Do you think in all these places competent persons might be easily found who would be able to decide on the infraction of a copyright of a pattern?—I think in such cases a pattern drawer should attend at the Sessions, or wherever it might be discussed, because he could decide with greater accuracy than either manufacturer or lace maker, and there are not pattern makers living either at Aylesbury, at Buckingham or Newport Pagnel.

202. Supposing there was a provision for instruction in art, do you imagine that there would be a disposition in the lace manufacturers to avail themselves of it?—The persons at present engaged in lace manufacturing, or rather in lace dealing, are quite another class from what they were 20 years since. On account of the piracy, many persons have left the trade altogether in disgust, and it has been taken up by shopkeepers and travellers, and other persons, who know very little about it. Instead of manufacturing, it is generally lace dealing, and those persons, I have no doubt, would raise a clamour against any thing like instruction, improvement and restriction. Such means of instruction, combined with security, (that is, protection) would probably induce another class of persons to take up the trade; I mean persons who would do what they could to improve instead of degrading it.

203. But is it your opinion the trade would be improved if better patterns were invented, and if those better patterns could obtain the protection of the law?—Yes, that is my opinion; and at the same time it should be borne in mind, that the lace is worthless, and has no meaning, only as it has a figure or design, or a flower in it. A shawl or ribbon is of service in dress; but the whole value of the lace depends on the pattern, and that pattern is in the trade valueless, because, though purchased with money, it is not deemed property.

Mr. Henry Sass, called in; and Examined.

Mr. Henry Sass.

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204. *The Chairman.*—WHERE do you reside?—6, Charlotte-street, Bloomsbury.

205. Has your attention been particularly called to the application of the art of design to manufacture and trade?—I have had experience in that way, although devoted to the higher departments of art.

206. Have you taught such application of the art of design?—Yes, for years.

207. Have you had an extensive establishment?—Yes.

208. What do you consider the basis or principle of the art of design?—The art of design, in its most simple and specific meaning, is delineation of objects.

209. How do you conceive it is to be practically taught?—Through the medium, and must be founded in geometry, optics and perspective.

210. Why do you particularly refer to perspective?—Because it is the art of seeing with your own eyes; the art of perspective supplies us with the infallible mode of ascertaining and representing the true appearance of objects, provided the points of sight and distance are judiciously chosen, according to the nature of the subject and scene. Its principles can never be too scrupulously observed; to deviate in any case is to violate natural propriety, and sacrifice to a fallacious pretext of taste the certainty of truth and science.

211. Do you hold it very essential in even the lower branches of art; for instance, in what is called the decorative part, as applied to the embellishment of rooms?—Certainly; it is impossible you can give any graceful pattern or draw well without the knowledge of perspective.

212. As to the ornamental part of the interior decorations of rooms, is not the necessity of perspective exemplified very much in the remains that we have at Pompeii?—Yes, in the arrangement of their decorations of their walls; the perspective makes the eye so correct, that a person who understands it brings to perfection every thing, whether ornamental or otherwise, to a degree of a perfect line.

213. Do you think the attention paid to that which you consider the theory or principle of art has been sufficient in this country?—Certainly not.

214. What evidence would you adduce of deficiency of instruction in that respect?—I think that it is not properly taught. Drawing is taught without any reference to principle, and I have had experience of that; I can illustrate in certain instances the necessity of knowing the principle of perspective in trade, for upholsterers, for bookbinding, &c., and I will illustrate that: I wanted some cases made to contain my sketches, which I call my Hours of Idleness, and I wanted them in the shape of a large book, inscribed as "Sketches." I went to a book-binder; I said, "I want a case made very peculiarly, so that language cannot explain it to you: do you understand drawing?" This was spoken to the foreman of Messrs. Layton, in Coldbath-fields; he said, "Yes." "Then I have no more to say." I then took a sheet of paper, and drew the geometrical figures; then I drew the perspective views of this book or box, open and shut, and he was perfectly satisfied, and no further conversation took place; and when Mr. Layton called on me to get paid, I said I am delighted with the result, and you must be a fortunate man to have so talented a foreman, and who so well understands drawing, which is a language of itself, for I only made drawings for that which was a very difficult thing, and I could not explain by language, and he has finished it in a manner beyond my expectation.

215. Do you think such attainments are uncommon?—I think so; but they accelerate trade and commerce uncommonly.

216. *Dr. Bowring.*—Did you hear any thing of the education of that foreman? No, I did not, and I have not had time to inquire. I have had pupils, from the artisan to the noble, all desirous of learning the art of design in its most simple and specific meaning, to be able to delineate what they see. Upholsterers have sent their sons to me, to be educated in perspective, in order to give designs for furniture, bedsteads, drawers, and so successful has been the application, that a succession of them have come purposely to learn that.

217. Do you think the productions of the upholsterer are very much improved?—Unquestionably; persons are becoming so enlightened, and feel the necessity of learning the art of design as a language of itself, by which you really can convey your ideas without speech, that it is getting very general to instruct them in the elements of drawing, as distinct from the common mode of

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teaching, by putting things before them, without giving them any theory to ac-
upon.

218. Have you seen the same improvement in any other department of trade?—As to our china trade, I have a remarkable anecdote to relate. I was educated with all the talented artists of the day, at the Royal Academy, and I had among them a fellow student named Baxter; he not succeeding in the higher departments of art, went down to Worcester, and he painted exquisitely on china. I mention this to show there are artists, if they are cultivated in this country, who are equal to any who are educated in any civilized country. Mr. Baxter, on some occasion, not being very well off, was advised to apply to a great patron of art at that day; he was introduced to him, and submitted to him that there was a great decrease of business in designing. That gentleman's answer was, "Why, I have all my vases beautifully painted from France, and I do not find any equal to the French. I will show you that nothing can be more beautiful than what the French do;" and he brought from his cases some of these vases. Baxter was delighted to see them, and he said, "They are my doing; but they have got the French mark on them, because they could not sell them in this country without their undergoing that transformation as it were."

219. Are you aware of the fact that in France a great many students of the higher branches of art employ their leisure hours in painting porcelain?—Yes, I know that they do.

220. And that it is a great resource to them?—Surely.

221. *The Chairman.*]—Would not an artist like Mr. Baxter have received a high remuneration for his works?—I am fearful he did not.

222. Is it a common instance that men of his merit are employed as manufacturing artists?—I do not know that.

223. Then, do you think the theory of art, founded on perspective, geometry and optics, ought to be the basis of instruction to the artisan as well as to the superior artist?—Certainly.

224. Do you think it also essential generally in education?—It should be; it is the art of seeing with their own eyes, and from the prince to the peasant all ought to have a knowledge.

225. Do you think it useful to them as an object of enjoyment, and useful to the industry of the country as a means of encouraging the exercise of it?—Unquestionably, as I have said, it is a means to an end of giving a defined idea which language cannot give.

226. Have you any particular illustrations to give of the value of such education in principles of art?—I have often from experience known that those who have come under my tuition, who were most alive to that foundation, were the most successful in the pursuit, let it be in the highest department of art in manufactures or trade; geometry teaches us form, and gives us certain geometrical figures, by which we are facilitated in the delineation and getting the proportion of things. Optics we refer to nature. Optics teach how objects or the points of objects transfer their rays through the pupil of the eye, and fix themselves on the retina, by which we learn a more simple mode of delineation than any thing that we can invent ourselves; we take our principle from nature; if we in delineation get the points and their distances and their bearings with each other, and then fill up with straight lines, we have the general form, and afterwards we can enter into the detail; but it is proportion that gives beauty.

227. Do you think the value of instruction in this basis or principle of the theory of art can be illustrated in the situation of persons whom you would think are not connected by their position in life with art?—I would engage to teach any person possessing intelligence the simple principle of design. I attended the Court of Common Pleas one day when they were trying an action which was brought by one individual against another for the bad packing of goods on board a ship; and the witness had puzzled the jury and the judge for two hours, endeavouring to explain that they were badly packed: the counsel for the defendant said, "Well, I do not know whether I have forgotten my drawing, but I think I can describe by a simple diagram the manner in which these things were packed." He did so; it was handed to the witness; the witness acknowledged that that was right which he had been endeavouring to prove was wrong; it was handed up to the jury, and the case was decided in favour of the defendant.

228. Have you any particular instance to give of the value of this fundamental instruction in manufacture and trade?—I know that its application is good, but no more.

229. Do you think instruction may not proceed also from other sources, not only from inculcating the theory and principle of design into the mind of the person to whom they are to be taught, but also by giving every facility to every individual to see that which is of acknowledged beauty?—Surely, if they have only their own perceptive powers alive and physically well endowed to receive the impression.

230. Are not the perceptive powers awakened, by the opportunity of seeing those things which should be seen by persons among whom art is to be encouraged?—Undoubtedly; if museums and galleries were thrown open to the public, the advance of intellectual improvement would be great, and France and Italy give a very good example of that; because there every place where there is any art is thrown open to the public. My opinion is, that every town should have its museum, but at the same time something systematic should be encouraged in teaching persons how to see with their own eyes, and then to have a collection of those archetypes of art which have passed through the approbation of ages—the Greek statues as a foundation of pure and elegant taste.

231. Would you have these exhibitions open?—Yes; open to the public at all times.

232. Dr. *Bowring*.]—Gratuitously open?—Yes, gratuitously open, and the whole body of people admitted; there is an old Latin quotation—

“Ingenuas didicisse fideliter artes,
Emollit mores, nec sinit esse feros:”

which has been translated,

Ovid, Ep. 9, l. 2, De Ponto, ver. 47.

“These polish’d arts which humanize mankind,
Softens the manners and refine the mind.”

In the grand days of Athens, when presided over by Pericles, Phidias, and a host of talented men, the works of art were exhibited to the public view before they were put up in their places.

233. Do not you think not only truth as it is delineated in perspective in geometry and optics, but also anatomical truth desirable?—Unquestionably; the end of the Almighty appears to be the perfect beauty of the human figure. You will find all the expression on the surface of the antique figures, and the mechanism of the body is entirely hid under a clothing of beauty; the beauty of the surface seems to be the ultimate aim, after all the usefulness of the Creator, in the formation of man.

234. Do you consider this particularly manifest in the remains of antiquity?—Yes, entirely so; because we learn the anatomy of the human body perfectly from the surface of the Greek statues; and although the study of anatomy at the present time is necessarily from dissection and from the study of the skeleton, yet I have found, if persons become too skilful in anatomy before they know the beautiful surface of the figure, that they are apt to express that knowledge to the destruction of beauty, and therefore I hold it to be good that they should study the anatomy on the surface, as they thereby become acquainted with the fine exterior of the form.

235. Mr. *Hope*.]—Does not beauty arise, in the first instance, from the perfect adaptability of the parts for the purposes required?—Unquestionably.

236. May not a different species of beauty exist in different developments of anatomical proportions?—There is but one generic form of man, as we are well aware, and the antique gives us in a great measure that generic form.

237. Do you reckon the anatomical proportions of the Belvedere Apollo and Farnese Hercules the same?—Certainly not; there are different kinds of beauty and different characters, and that is where the Greeks are so eminent; if you refer to some of the Etruscan compositions, you will find in many the Apollo and Hercules are of the same form. But then the after thought was, if Hercules is such a man, let us make a form indicative of his strength; if Apollo was a god, let us elevate this so as to give the most beautiful form, power being in the mind.

238. Does not that show with a perfect knowledge of anatomy, that that knowledge was subservient to the expression that they were desirous of producing?—Undoubtedly.

239. *The Chairman*.]—What do you consider the elementary principles of the schools of Greece?—I think this is a most essential thing to call the attention of the Committee to: that the schools of Greece recognized all one elementary principle;

Mr. Henry Sans.

3 March 1836.

principle; that acuteness and fidelity of eye and obedience of hand form precision; precision, proportion; proportion, beauty; that it is in the little more or less imperceptible to vulgar eyes which constitutes grace, and establishes the superiority of one artist over another, that the knowledge of the degrees of things or taste presupposes a perfect knowledge of the things themselves; that colour, grace and taste are ornaments, not substitutes of form, expression and character, and when they usurp that title degenerate into splendid faults.

240. Do you think that the perfection of the artists of antiquity depended on their being free from what you have called trammels and fetters of art?—Certainly they had nature all before them. We, in the modern times, are obliged to refer to dissection to become well acquainted with anatomy; they had the living figure naked always before them, therefore they could select from a number of forms, and produce that fine form that exists in their statues. The study of the human figure anatomically true, as well as in its perfect beauty, is exhibited in the antique forms the groundwork of excellence in taste, beauty, grace, with the little, more or less, which gives beauty to expression and grace to action, because expression may be vulgar and action may be rude.

241. Do you wish to make any particular reference to the Elgin marbles?—I should say that such is the beauty of them that they are not seen to advantage in the building that Government has ordered to be constructed for them, light and shadow is a most essential thing. We have but one light in the world, and if you have two lights you destroy the effect. The first thing to be thought of in representation is form, then substance; and on a plain surface you draw the outline the moment you put in the shade, and that single breadth of light and breadth of shade stands out as a substance; then you have only to embellish by colour, and the thing is finished; it only depends on those three things. In speaking of light and shade, much should be done so as to have a central light to light any thing that is valuable. I may allude here to the most perfect light I ever saw, the Pantheon at Rome. It is recorded that the ladies, when they wished to see their lovers, walk round the Pantheon; there the light is in an angle of 45° , and every person and every thing looks more beautiful in an angle of 45° than in any other light; it is just the medium between the two, one and 90° .

Martis, 8^o die Martii, 1836.

MEMBERS PRESENT.

Mr. Pusey.
Dr. Bowring.
Mr. Strutt.

Mr. Scholefield.
Mr. Brotherton.
Mr. Heathcote.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. Robert T. Stothard, called in; and Examined.

Mr. R. T. Stothard.

8 March 1836.

242. *The Chairman.*—I BELIEVE you are a draftsman and an artist, son of the late Mr. Stothard, the celebrated artist?—I am.

243. Have you called your attention to the connexion of art with manufacture?—I have.

244. Have you been induced to consider the best means of giving operatives an acquaintance with art?—I have.

245. What has been the result of your observations?—I am led to believe that there is an omission in the application of art to the minds generally of persons of all classes, from the prince to the mechanic; and I believe that, to have any effect in participating in the formation of mind, it must be rendered early applicable and simple to his understanding. I am led to come to this conclusion, from the circumstance of drawing-masters undertaking to instruct, more as a means of their own support, than spreading it as a general chastener to the community at large. In a manufactory which I attended some years back with my father, when he was engaged upon the shield of Wellington, in superintending the chasers at Camberwell, many parts of that shield that the men had been at work upon at a very high salary, were obliged to be sacrificed, and fresh silver soldered on, and the work to be done over again. This is one instance of the art not being properly

perly applied to the mechanic. To render the art efficacious in the formation of mind, it must be applied early, otherwise it will never act upon the mind, so as to give it any effect, but as an accomplishment alone.

246. *Dr. Bowring.*]—I understand your statement to amount to this, that when the artist has furnished a superior design, there is a difficulty in finding a workman to reproduce it in the material on which he is employed?—Exactly so. Mr. Pitt was one of the men employed upon it; and there was another, whose name I do not at present remember, but I know that they had a guinea a day; and in extension of the fault which he had committed, so as to cause my father to say the work must be cut off, and new silver soldered on, for the purpose of reproducing the effect to his satisfaction, the observation was made, "We do nothing in this country better than tea-pots."

247. *The Chairman.*]—Then you consider early instruction is highly desirable to make the mechanic, whose trade is connected with design, an artist?—Certainly.

248. What other suggestion would you make to attain this end?—I think that exhibitions ought to be thrown open gratuitously, and that an institution be formed for the express purpose of occupying the idle hour of the mechanic, rather than allowing him to spend his time, as he does at the present time, in the pot-house.

249. Have you ever turned your attention to the particular system of institution?—I have.

250. What have been your views, if you have?—I have merely attended to what is in existence and what is not. There is the Royal Academy for the instruction of those who adopt it as a profession, and whose funds go to support the widow and orphans of the deceased artist. There is the British Institution, that is for the sale of works by modern artists. There is the society called the Society of British Artists, which is a similar institution; but who do not afford any aid in forming the mind of the population by instruction. There is the Society of Arts also for the art, as it is connected with manufactures; but the medals distributed there cause those persons to devote themselves for the future to the profession, instead of keeping to those subjects which attracted the attention of the committee respecting the arts as connected with it; but there is no institution where simply the mechanic is instructed in art in the kingdom.

251. Are there no provincial institutions in the kingdom that you are acquainted with?—Nothing but the Mechanics Institution, and public exhibitions once or twice in the year, but who do not give any education in the art.

252. What public exhibitions do you refer to in the provincial towns?—Such as the Athenæum at Worcester; where pictures of living artists similar to those exhibited at Somerset House, and sometimes the same pictures, are there exhibited.

253. What effect do you consider such exhibitions to produce on the mind of the population within that district where they are exhibited?—I do not believe that it has any effect upon the mechanic beneficially.

254. *Dr. Bowring.*]—Have they tended generally to improve the public taste?—I should rather feel inclined to believe not.

255. *The Chairman.*]—Have you had means of judging whether our manufactures are equal or inferior or superior to foreign manufactures in point of art?—Yes, I have.

256. What is the conclusion you have come to on that subject?—That there is not sufficient taste displayed in comparison with the foreigner in our common articles, and their excuse is, instead of having corners ornamental to the article, they generally say they cannot afford it in consequence of the cheapness of the article.

257. Have you had practical information on this subject from manufacturers themselves?—I have.

258. I understand you to say they state the art is too dear to make it an element of their manufacture?—Yes; I, a short time back, was at Kidderminster, there was a person there who stands very high as a manufacturer; I had some conversation with him upon the subject, and he said it would be desirable to have designs cheaper, that he was obliged to give 5% for a design for a pattern for a carpet.

259. *Dr. Bowring.*]—Are you aware what kind of artists furnish those designs?—Fancy draftsmen. There are several in London, and I believe they are supported by that.

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260. Do the same pattern artists furnish designs in works of carpetry as those in silks and cotton?—Frequently.

261. *The Chairman.*—Do you consider good designs too dear?—Yes.

262. You must pay a high price to have a really good design?—Yes.

263. *Dr. Bowring.*—Are you aware whether the number of artists so engaged in London is considerable?—I believe there are but few.

264. Do you know such as exist have been formed by the Royal Academy, or by existing institutions?—In some instances, certainly. There was a person of the name of Baxter, who was a student at the Royal Academy for many years, whose works are known from the antique; he could not support himself as he wished, and therefore accepted an offer which was made him from a manufacturer at Worcester, and submitted to that ever after until he died. He became a draftsman to the establishment, and he has drawn the finest things there.

265. *The Chairman.*—Can you tell us whether the circumstance of Baxter having introduced a better taste from the antique into the works in which he was employed had the effect of giving a better character to, and extending the sale of those works?—Certainly.

266. *Dr. Bowring.*—In a great manufacturing country like this, to what do you attribute the small supply of artists who are occupied in such works as manufacturers are interested in?—To the indiscriminate patronage of persons who have not talent to reach above mediocrity, depending on that patronage which encourages them to take a higher standing in the profession than they are entitled to, but who I think, if the education was improved in all classes, the patronage would not extend so promiscuously to those who were deficient in possessing that ability, and a division would be made between the artist who had ability above mediocrity, and the artist who never reached that line.

267. *Mr. Pusey.*—When you say patronage, do you mean patronage on the part of the manufacturer or the public?—I mean in the higher circles.

268. So that you are of opinion there is a decided deficiency of taste in those from whom the demand must come; from the purchaser?—I am led to believe that that is the case.

269. *Dr. Bowring.*—Do you think that among the public generally, there is no proper appreciation of the value of a work of art?—Decidedly, not.

270. *The Chairman.*—To what do you attribute this want of appreciation of art generally in the public?—To the exclusion of it early from the minds of the aristocracy, in forming their education in public schools and universities.

271. *Dr. Bowring.*—What is the state of feeling among the less opulent, to whom the manufacturers must look for a great demand?—Why, they seem to be anxious to do it, but they see nothing but art in its excellence in public exhibitions, which is too much for their minds to grasp at first.

272. Do you attribute that also to want of early education?—Yes.

273. *The Chairman.*—Then, if I understand right, one of your means of supplying the defect which is complained of, is throughout all classes early education in art?—Certainly.

274. Have you ever paid any attention to the productions of foreign countries, when imported into this country?—Yes, I have.

275. What inference have you drawn from the inspection of such works?—That there must have been great pains-taking in forming the mind of the mechanic, either to occupy his mind in his idle hour, or to carry works of manufacture to that excellence which defies all countries to compete with.

276. *Dr. Bowring.*—Would it be easy to give to a manufacturing labourer such a knowledge of art, as would enable him to co-operate more beneficially with the artist?—If the manufacturer were of the same order of education as the mechanic, I think they would go more hand in hand than they do at the present time. I met with rather an intelligent man, a mechanic, in Coventry, some years back, he said his master did not care much about what became of him; he certainly could draw a bit, but if he had more encouragement he should be able to support himself better,—by that increase of knowledge, to support his increasing family.

277. You think there exists among the labouring manufacturing population, a stronger feeling of the want of improvement in art, than among the manufacturers themselves?—Yes.

278. *The Chairman.*—Have you ever turned your attention to the state of the silk manufacture?—Yes.

279. What information can you give the Committee on that subject?—That { their

their patterns, from the same reason that I have stated with regard to the ribbands are not capable of competing with the foreigner.

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280. You have mentioned that there is one general cause which pervades society for the want of taste, both among the purchasers and the makers of articles, cracy of this country receive no instruction in art as a portion of public education, and that on the other hand, the manufacturer receives none, unless he instructs himself; have you any additional remarks to make on those two points, affecting at once the purchaser and the producers in society?—It appears to me that we are in error in the first instance; literature seems but to acquaint the mind with that which the eye has not seen, whereas the eye being open first, and the hand rendered of service long before the mind opening, I think the eye and the hand should be employed first. It is for that reason that I think art should be the basis of our education, instead of literature being the basis of art, and should be early inducted with mechanic power, or what the artist terms handling, so as to obey the dictates when mind shows itself. Wherever precocity of genius is encouraged, it prevents a child getting a thorough knowledge of the rudiments of art, which can alone enable it to improve with the progress of art.

281. If I understand you right, you object to the present system of education, as exercising the mind prematurely, and not exercising sufficiently soon the instrument by which the mind is to act?—Certainly.

282. You would, on the contrary, develop the power of that which may be called the instruments, the eye and the hand, and you would leave the exercise of the imagination to the full maturity of the mental powers?—Certainly.

283. Have you any further observations to offer as to instruction in art?—I consider that the study of the antique statues, and of that which artists call *the round*, ought not to be applied until such time as a power has been attained of correctly drawing the outlines of form from a flat surface.

284. Do you think that in infant schools, the rudiments of art, the distinction between different objects and the difference in the proportions of object, might be communicated beneficially to the infant mind?—Decidedly.

285. If I understand you right, you would base education of people in art on principles of correct drawing?—Yes.

286. You would extend such knowledge generally?—Yes.

287. And afterwards, by opening public exhibitions which contained the acknowledged works of beauty and art, you would lead them to a more perfect application of the principle which they had been taught at first?—Yes.

288. Have you ever turned your attention to the formation of a general system of education in art for mechanics?—I have; it appears to me that if drawings were given to the mechanic, he would have something more than he has at the present time to improve in his after hours, so as to render himself of more service to his master; to meet this, it has appeared to me that there ought to be an institution solely for the purpose of instructing them in those principles of drawing which would enable them to avail themselves of in their separate branches of business, in order to render themselves, by extra exertion in ingenuity, to obtain an increase of wages per week, in proportion to their increasing families. The institution might be opened at certain hours for their children, for I have heard that, in France, the workmen, in walking of an evening through the fields with their children, have amused themselves in gathering flowers and arranging them in such groups, contrasting colours according to their law, so as to enable their parents to work them into the loom from nature.

289. I am afraid the inference to be drawn from your evidence must be, that not only our manufacturing artists, but the nation generally is deficient in the true principles of drawing, and therefore not sufficiently able either to create or understand works of art so highly as it might by education be enabled to create and understand?—Yes, I certainly do so think; it is my opinion. In the first instance, drawing is taught upon erroneous principles, art being applied in an ideal instead of a useful form. For instance, landscape, which is ideal art, is taught before the mind is correctly imbued with the first principles of outline, light and shadow; and colour, which should be studied from individual objects before drawing, is carried into the more complicated branch of art.

Mr. J. Nasmyth.

8 March 1836.

Mr. James Nasmyth, called in; and Examined.

290. The *Chairman*.] YOU are a manufacturing engineer from Manchester?
—Yes.

291. Have you ever turned your attention to the application of the arts to manufactures?—Yes.

292. In what particular direction?—Chiefly with regard to the application in the designing of the frame-work of machinery, and likewise of buildings employed for manufacturing purposes.

293. What suggestions have you to offer to the Committee on those two subjects?—It is chiefly to show the reconcileability of good taste with the purposes of the objects.

294. How would you carry into effect the combination of beauty of design with machinery and buildings as you have suggested?—In the first place, with regard to machinery, I would show the means of combining the most beautiful forms and the most scientific application of the materials employed in the formation of machinery with the greatest economy. In the majority of instances, the most economical disposition of the materials coincides with such a form as presents the most elegant appearance to the eye; this is especially the case where the elliptic or parabolic curves are employed in the form of the parts which connect one part of the machine with the other, so that when viewed as one design it shall present a perfectly graceful form, and at the same time completely attain the object in view. The knowledge of its application is only to be acquired by instruction communicated to the mechanic in the arts of design in connexion with mechanical science.

295. What part of the machinery do you think most susceptible of improvement in design?—The frame-work of machinery. In every machine there are two distinct parts; the one consisting of the frame-work, which binds together the details of the machine; the other consisting of the details themselves. It is in regard to the frame-work that the improvement in the art of design would be most applicable, not only in giving elegance of form, but in attaining a very decided economy in the use of the material.

296. Mr. *Pusey*.] As a practical man, you consider the frame-work of existing machinery is generally very deficient in both these respects?—Generally; I would say, certainly; but there are many instances now appearing where improved forms, in reference to the above objects, are clearly referable to the study of antique designs.

297. Can you give any specific calculation of the economy of materials that may be obtained by the improvement of form?—In the case of iron beams and columns being employed for architectural purposes, as a substitute for wood and stone; a system which is now becoming almost general in its adoption.

298. What is the extent of saving you have ever known to be effected by an improvement of form?—About a third.

299. In what particular?—Beams for supporting parts of buildings.

300. Is not that by the change of material rather than in form?—A change in the disposition of the material, which in the majority of instances is reconcileable with increased elegance of appearance.

301. Can you give any instance of the economy of materials in constructing the frame-work of machinery within your experience?—Being engaged in the manufacture of machines for planing iron I have found that by the adoption of the parabolic curve in one part of the machine, which has to resist the entire force employed, a saving of at least one-third of the materials was effected, and a much more elegant form given to the design.

302. The *Chairman*.]—That improvement you attribute to your knowledge of geometry, combined with your knowledge of design?—Yes.

303. Mr. *Pusey*.]—Would not also a certain proportion of mathematical knowledge be requisite in order to the correct application of those beautiful forms to practical machinery?—Yes; but this knowledge is obtained in a natural manner by the mechanic, while engaged in his daily occupation. I refer chiefly to mechanics connected with machinery, all of whose daily occupations are more or less intimately connected with mathematical science called geometry. I may just make a remark; I have always found, from my own experience, that mechanics engaged in these matters possess a very considerable portion of geometrical knowledge, without any tuition at all; it is a common-sense mathematics they pick themselves

themselves, so that mechanics who have never studied it as a science are found quite fit to receive ideas of the most refined kind, because their daily occupation bears so closely on the most abstruse points; they are in a manner just brought up to that point that a little further information on the subject would give a very material impulse, both as regards the elegance of the design and the prosecution of science itself.

304. What means have you had in making those observations upon the tendency of the pursuits of our manufacturing workmen?—I have all my life been in companionable contact with the working mechanic, and being moreover the son of an artist of some celebrity, I have, in the union of those two advantages, been enabled to see the intimate connexion that exists between the arts of design and practical mechanics, the result of which has impressed me with a feeling, that all that is now wanted to bring about the most happy connexion between the two in the person of the working mechanic, is to give him those facilities in improving his taste in the arts of designing, which will immediately produce an influence on the objects in which he is daily engaged.

305. You yourself have studied drawing?—Yes, very intimately.

306. And mathematics?—Yes.

307. What means would you suggest for attaining the object which you contemplate?—I would have, besides giving every facility for the extension of Mechanics Institutions, which refer to the facilities for the study of the before-mentioned subjects in the after hours of the mechanic, I would encourage, by every possible means, the exhibition of such tasteful works of art, either of modern or ancient design, in some part of the manufactory in which he was daily engaged, that while, in the small portion of leisure time after his meals, he might, instead of loitering about the shop, waiting for the recommencement of the hour of labour, engage his attention usefully in considering, in company with each other, and discussing the merits of such objects, selected from ancient and modern examples, as would materially tend to increase their taste.

308. *The Chairman.*—Then you throw that out rather as a suggestion for the consideration of the master than as a national means of improving the manufacturing population in art?—Yes. I would beg to suggest this mode of improving the taste of the mechanic in the arts of design, not as a substitute for similar advantages afforded by Mechanics Institutions, but as a collateral assistance, by which many small portions of time of the mechanic might be most advantageously employed in furthering the objects in view, namely, that of designing. I may state further, that there are many spare moments which occur, even during the working hours of mechanics, besides that of their leisure time, which had they the objects of elegant designs presented before them, so that their eyes might become familiar with them, that a very high degree of taste would be insensibly inculcated without any apparent effort on their part, which object is so completely attainable without the slightest interruption to their daily occupation.

309. What are the objects which you would place before the eyes of the mechanic?—Such a selection from the works of the ancients as exhibits, in the most perfect manner, the entire reconcileability of elegance of form with bare utility, as exemplified in the numerous instances, from the most refined works of antique designing down to the most common domestic utensils or implements, copies of which could be obtained at a very low rate, so as to make them become as familiar to the eyes of the mechanic as the walls of the building itself.

310. Do you think that the exhibition of those beautiful forms to the eye of the mechanic would have a tendency to improve at once the form and the utility of our machinery?—Certainly. I would say, in order that the master mechanic, supposing his mind has arrived at a great state of cultivation, as regards a taste for the fine arts, in reference to its application to manufacturing purposes, requires, in order to bring forward those acquirements into actual existence, to employ agents, those agents are his workmen; and if there exists, as there does at present, too great a disparity between the taste of the master and that of the man, there is such a difference between the ideas of the two, that in many cases the forms which he wishes his workmen to adopt are not those produced by the workman, which leads to a very serious inconvenience and frequent disappointment, occasioning, in any attempt at introducing elegance of form, a very great loss of time to the master in giving necessary instructions to his men.

311. Then you consider the form of machinery would be much improved by the exhibition of such works as you have alluded to?—Certainly.

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312. Mr. Pusey.]—What do you consider to be the principal features of the beauty of the ancient utensils to which you referred?—The employment of the smallest number of lines in giving form to the object in view.

313. And the result of such a combination would also give probably the greatest strength and the greatest economy of materials?—Certainly.

314. And therefore it is on this ground that you imagine beauty of design to coincide with utility in the construction of machinery?—Certainly.

315. *The Chairman.*]—Is it not a fact, that those beautiful forms are founded in geometric proportion, and therefore adapted to the minds of mechanics whose machinery is connected with geometric proportion also?—In the majority of cases the most elegant forms of the Etruscan urns can be shown to be derived from the employment of the geometric figure called the ellipsis, placed in different directions, in which case it is shown that, by the study of one simple geometrical form, we are enabled to produce an infinity of elegant forms, and it is to impress such effects on the minds of mechanics that I would recommend the exhibition in a most familiar manner to their eyes, of those remains of antique design which combine in themselves the before-mentioned principles. I may state further, that looking at the portion of leisure time which mechanics have in their power to visit our public museums, and so study those forms, that considering their small means in that respect, I would beg to suggest the exhibition of a small selection of such of the most graceful forms of antique designs as could be easily obtained within the walls of every factory, either in the workshop itself in which they were engaged, or else in the lobby or waiting room in which they generally assemble previous to returning to work after meals. The absence of such objects to engage their attention is one of the great causes why, after taking their meals at home, the men retire, to occupy the few leisure moments that remain before the working hour, to the public-house, in order to enjoy that companionable discourse with each other which the opportunity affords; they are induced to commence a system of dissipation, which is not only deeply injurious to their own morals, but also to the interests of their employers, returning in an excited state to their work, which evil might not only be removed by the above mentioned means, but results would be produced not only tending greatly to their own enjoyments, but ultimately to the extension of the national prosperity in regard to improving our manufactures.

316. You throw out these suggestions as really worthy the attention of masters who take an enlightened view of their own interests; would you suggest in large towns the encouragement of public exhibitions by the Government?—Yes.

317. As improving the mind and morals, and even the professional skill of our mechanics?—Certainly.

318. What means are existing now for the development of the talents which you have described it is desirable to develop amongst the mechanics?—None, but the viewing of public buildings.

319. That is the only thing they now have?—Yes.

320. Have you been at Manchester?—Yes.

321. Do you mean that Manchester is without any great open institution in which they could see specimens of beautiful art?—I believe Manchester is wanting in that. The outsides of buildings are the only objects which present familiar examples of good taste and design to the eyes of the mechanic.

322. Do you think that greater correctness and beauty in the exterior of public buildings would have an improving effect on the mind of a mechanic?—Yes, certainly; the most familiar object to the eyes of the mechanic, as well as those which most interest his attention, are those edifices which are seen in every direction in manufacturing towns, appropriated to manufacturing purposes, namely, manufactories, and if by giving to their exterior a certain elegance of form we could render such forms familiar to the eyes of the mechanics, a very decided improvement in the taste of those cities would be the consequence, as it is not from the single exhibition of works of elegant design that taste is so much cultivated, as those larger and more common objects which are seen in manufacturing towns, namely, the chimnies and other conspicuous parts of manufacturing buildings.

323. Mr. Pusey.]—How do you think it would be possible to give that exterior elegance to manufactories or chimnies, without such an expense as no master would be likely to incur?—There are many instances already in the town of Manchester, in which it is shown by the same expenditure of materials, and consequently expense, very different results are produced as concerns elegance of appearance; and I may say, that in the majority of cases with the same expense,

forms

forms might be presented which, while they attained the objects for which a building was erected, would present at the same time an appearance not only improving to the public taste, but to that of the town at large. I may say forms are now introducing with respect to steam-engine chimnies in the town of Manchester, which, when contrasted with the forms previously employed for the same purpose, clearly exhibit the growing improvement in public taste with regard to these subjects; and from my own experience a latent taste exists, which only requires to be excited to make our manufacturing towns, instead of being a reproach to the taste of the country, at once the seat of the most elegant architectural designs and manufacturing industry. There seems to be a want of some system by which these modes of design can be properly systematized and impressed on the minds of the proprietors as well as the mechanics concerned in the above works, and it is only by such improvement of public taste that the wished-for results can be obtained.

324. What are those means?—Those means I would state to be the most familiar exhibitions of elegant works, both of modern and ancient art, in institutions which, as far as concerns the working classes, were open to their inspection in the evening as through the course of the day; although the institutions may be nominally gratuitous, when we consider that the mechanic has to leave his work and prepare himself to appear in such buildings, he has to sacrifice a portion of his day's labour, which to him, in most cases, is a very heavy price of admission.

325. *The Chairman.*] Do you think that these open exhibitions would tend also to the formation of more beautiful buildings?—Yes.

326. They would re-act upon each other?—Yes.

327. That the means of observing beautiful forms, both to the master and the workman, would have a tendency to their having the building in which they worked built upon principles which combined elegance with utility?—Yes.

328. And again, that the sight of such buildings would increase the taste in art of the mechanic?—Certainly.

329. Is that the result of the remarks which you wish to offer on this subject?—Yes.

330. I would ask you whether the improvement of the taste of the mechanic, by the exhibition of beautiful forms, would tend not only to the improvement of his machinery, but also of the works which are the produce of his machinery?—Undoubtedly, both directly and indirectly; every class of mechanics is more or less intimately connected with mechanics engaged in other departments, and from the familiar intercourse which exists between the working classes in their after hours, whatever improvement should take place in the ideas of the one would in a very short time ramify into every other department; so that if we improved one class, we should find in a short time that the influence had extended in every direction, and thus tend to raise the excellence of the style of the manufactures as well as improve the morals of the workmen.

Jovis, 10^o die Martii, 1836.

MEMBERS PRESENT.

Mr. Brotherton.
Dr. Bowring.
Mr. Scholefield.

Mr. Pusey.
Mr. Hope.
Mr. Lewis.

MR. WILLIAM EWART, IN THE CHAIR.

Thomas Leverton Donaldson, Esq., called in; and Examined.

331. *The Chairman.*] I BELIEVE you are an architect, and connected with the Institute of British Architects?—I am honorary secretary to the Institute of British Architects, corresponding member to the French Institute and several foreign academies.

332. Have you had an opportunity of investigating the subject of the arts generally, and their connexion with manufacture in foreign countries as well as here?—I have; but the information which I am able to afford is more immediately with reference to architecture.

333. Have you turned your attention towards the importance of schools for workmen?—I have, from my own experience, found the deficiency that exists in this country of able workmen, artificers and superintendents or clerks of the works.

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Mr. J. Nasmyth.

8 March 1836.

*T. L. Donaldson,
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334. Does your observation apply to the scientific education of the workmen as well as their education in art?—I refer to both; and I conceive that no high works of art of the first class can be well executed, however well they may be designed, unless we have competent workmen to carry them into effect.

335. What do you think is the desirable course of education to qualify the workman to understand so much of art as is connected with his trade?—Taking my own profession as the principal point on which I can offer any explanation, I should say that there is not a class of workmen but requires instruction in drawing; that is the basis; both drawing with the freedom of hand, and likewise artificial or scientific drawing. Drawing presupposes a collection of examples which should be very choice, and I do not consider it is necessary for them to be very numerous; such a collection induces a knowledge of good art, and affords the opportunity of drawing and modelling from them. Perspective of course is necessary, because that is nature reduced to rules; nature herself is subject to certain rules which have been discovered from an examination of nature. Perspective is essentially necessary, for we find that the Chinese works of art are deficient entirely in either linear or aerial perspective, and from that deficiency fail in producing the effect of which they are otherwise capable, being in many respects distinguished by some of the best principles of art.

336. What portion of science do you consider it necessary to connect with the education of the manufacturing artist?—Geometry of course is the foundation of scientific knowledge, which is necessary for all workmen, as giving them a greater knowledge of form and precision of delineation.

337. In fact the basis of form in art is geometry?—Yes, and in nature too; for the greatest writers upon art have reduced form, even that of the human figure, to geometrical proportions.

338. Dr. Bowring.]—Do you think the progress of art is likely to assist mechanical invention?—Certainly.

339. How?—I find that old machines, when they were originally invented, had not any beauty of form: they were of large proportions; but as they were more studied, they became simplified, and have now acquired greater grace of form from that very simplicity. The steam-engine itself is an illustration of that remark.

340. Mr. Brotherton.—Has not a general use of iron in making machinery added very much to the beauty of the steam-engine?—Yes, it has relieved it from heavy cumbrous proportions.

341. Dr. Bowring.]—There is probably no example of a perfect machine which is not at the same time beautiful?—I know none.

342. The Chairman.]—What other branch of science do you consider requisite, to a certain extent, to form a manufacturing artist?—There are some branches in which I think the application of geology and mineralogy would be extremely desirable, in order to enable him to avail himself of the riches of the natural productions of that class.

343. Dr. Bowring.]—In what other branches of science besides geometry and geology do you think it important that a workman should be instructed?—In botany, as connected with construction, in order to give a workman an insight into the nature and properties of vegetable substances, and a more accurate knowledge of their forms when he wishes to delineate or model them; all which may be very much derived from a knowledge of their growth and formation; and I should also recommend, that a general idea of chemistry, as connected with construction, should be given, as it may enable a workman very usefully to apply that knowledge in respect of dry rot, and other similar circumstances, such as the various properties of colours, both mineral and vegetable, and their great or less durability, &c.

344. The Chairman.]—Do you think it desirable that experiments on the strength of materials should also be made for the instruction of workmen?—I think it very material, because that is a casual knowledge acquired generally by the experience of many years; whereas, if they were taught this at an earlier period, they would be enabled to avail themselves of that knowledge, and bring it immediately into operation. Experimental knowledge cannot be acquired without many failures, and some severe lessons of grave importance. When the science is already fixed, these had best be avoided by the knowledge of the principles and facts already ascertained.

345. In materials of course you include all sorts of wood, stone and metals?—Yes; also cement and mortars. It would also be very desirable if there were
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some models of machines and tools. At the same time, I do not think it is desirable they should be very numerous, because they would tend to confuse the mind of the workman. If the best are selected, these would ingraft on their minds similar principles, which they can carry out into practice afterwards. It would be very desirable if there were formed a school in each county, in which the materials of that district should be collected for reference and the instruction of the workmen.

346. *Dr. Bowring.*—Should you not imagine that if the production of models, tools and machinery be associated with a knowledge of ancient art, very great progress would be made in consequence?—I have no doubt the knowledge of beauty of form would tend to that result, and that knowledge is best learnt from antique examples when compared with nature.

347. *Chairman.*—It has been suggested, that moulding and ornaments might be made by saws cutting by means of steam instead of by a chisel?—That is very much done now in Paris by machines; I do not know whether they are saws or planes used in the marble works at Westminster.

348. Do not you think it particularly desirable that in our great manufacturing towns there should exist casts from the antique and works of acknowledged beauty, so as to familiarize the mind of the workman with the most beautiful forms, and lead at the same time to the improvement of his machinery, and to increase its beauty?—Yes, both as to machinery and the productions of our manufactures. I have no doubt that the opportunity afforded to workmen for studying the most beautiful models would give additional beauty to the formation of their machinery. Workmen take great pride in cutting their tools, and forming them to what they conceive to be graceful forms; generally they are not so; whereas, if they had a good knowledge of form from good example, it would tend very much to improve them.

349. Are you of opinion that much might be done also in addition to exhibitions of the most approved models in ancient and modern times, by the publication of works containing engravings of specimens?—That principle is connected immediately with a collection of casts, because it is but another mode of exhibiting beautiful forms.

350. Might not such publications be used as a means of more rapidly circulating and more extensively encouraging a knowledge of the arts?—I have no doubt of it. It is the want of such publications among operatives which has tended to continue the ignorance which already exists. The works of that class in England are very expensive, consequently they have not the means of purchasing them.

351. Do you know whether such publications have been much encouraged in other countries?—I have, through the courtesy of Mr. Helder, the Prussian Consul-General, the opportunity of submitting to the Committee a publication of the Prussian government, which originated with Mr. Beuth, his Prussian Majesty's Privy Councillor and Director to the Institute of Fabrickers and Artificers, and that gentleman supplied those specimens with introductory explanations developing their object; and its title is "Forbilder für Fabrikanten und Handwerker, herausgegeben von der Königl. technischen Deputation für Gewerbe, Berlin, 1821 bis 1830." The work thus published at the expense of the government is, consequently, not for sale, and the original number of copies has nearly been distributed. This is a work of art; but there is another work devoted to science, published by the Royal Commission of Art and Manufactures, by order of the Minister of Trade, Manufactures and Architecture, in 1830. The former of these works is divided into three parts: the first contains 39 plates, all illustrative of external and internal architecture as a guide for decorations; the second part contains 41 plates of vases, tripods, pedestals, cups and other similar objects; the third part consists of 10 plates, for the interior decoration of rooms, including floors, walls and ceilings. This volume contains the choicest examples of ancient and modern art in their respective classes, not omitting even oriental and moresque.

352. Do you think that such a work would be of great utility to manufactures, as connected with art?—I have no doubt that if such a work were distributed over England, and easy reference could be had to the separate copies, the taste of our manufactures in regard to form would be materially improved.

353. Do you think that the outlay of a certain portion of public money in such a work would amply repay itself in the improvement of the manufactures of the country, and the extension of the knowledge of art among the people?—I have

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no doubt of it. The second work, which is more especially for the use and benefit of architects, has likewise originated with Mr. Beuth, comprising plans of buildings erected in Prussia, entitled "*Bau-aus führungen des Preussischen Staats*" (Architectural Illustrations, by the Prussian State), issued for the public use by the minister of the interior. This work commences with illustrations of the simplest elements of construction and even machinery, and proceeds to give details of every species of edifice, and plans of docks and quays and other similar works. The series now submitted will shortly be followed by a further publication, comprising works of sea-ports, public warehouses, &c. Two other works for the use of carpenters and bricklayers are published for the Sunday Institutes in the Prussian monarchy, the pupils of which have thus every opportunity offered them to acquire knowledge in their respective callings.

354. Has not a publication been issued by the Institute of British Architects, to collect information by means of questions connected with architecture?—Yes. A series of questions has been published by them for the direction of correspondents and travellers, and for the purpose of eliciting uniformity of observation and intelligence in their communications to the institute, comprehending queries in every department of architecture, taken in its largest acceptance, both as an art and as a science. Those have been distributed throughout Europe, and even the United States of America. I conceive such a publication to be useful, not only for the purpose of acquiring information, but in order to instigate a spirit of inquiry, investigation and thoughtfulness in the different classes of persons.

355. Dr. Bowring.]—Have many returns been received from the different countries of Europe?—We have several from Scotland, Ireland and various other parts of Europe.

356. In which country, at the present moment, do you imagine architecture is most advanced?—The science of construction is most advanced in England.

357. Decorative architecture?—Exterior decorative architecture in France. Interior decoration, I should say, at Milan, of which some beautiful specimens are to be found in the palace of the viceroy, and residences of the Milanese gentry.

358. Have you visited Germany?—I have not.

359. Can you tell us the estimation of German architecture generally among professional men?—From the publications which I have seen, my own opinion is, that the finest monuments of modern architecture in Germany exist at Munich and Berlin.

360. Will you explain the causes to which you attribute the peculiar superiority of the countries you have before mentioned in this particular department?—I think the school of decoration at Milan is a very good one, having very superior professors. We have no school of a similar class in this country. Abroad a distinct class of well-educated artists, thoroughly versed in the antique, profess this branch; but in England, interior decoration is too generally confided by the employer to the mere house-painter, whose education does not fit him for the occasion. The consequence is, a degraded style of decoration in our interiors, wherever an architect has not been employed. I think that the reason of the superiority of pure taste in French improvements is from its greater appreciation generally by employers, and their yielding to the taste of the architect rather than influencing it. The greater number of our improvements have not that high character of art which they otherwise might have, from employers directing the taste of the architect, and insisting upon his adopting certain styles and forms.

361. You think in England the inferior intellect directs the superior, and in France the superior the inferior?—In art, yes.

362. Do you recollect any illustration of that in your observations in England?—I should say the introduction of the style of Louis XIV. decorations was against the sense of the profession, and has been forced upon them. I know an eminent artist who complained to me that he was obliged to adopt that style in the finest monument, which, within these few years, has been erected in Europe, in spite of his better judgment and his earnest remonstrance. In France, under the empire, there was not any trinket, jewel or piece of furniture that was prepared for the court, that had not been either designed or approved by Percier and Fontaine. I believe that course is very much pursued now. They were so very jealous that every thing should be in good taste, that they employed a superior man to design and superintend its execution.

363. The Chairman.]—In fact, in France the people have a very great respect for the name of artist?—Yes, and a great love for art.

364. Is it or is it not generally the fact, that in France, to gain admission to inspect a particular object of art, or to have means of information, or to be generally accepted, it is a kind of passport, if it is said of a man that he is an artist?—Yes, a man who is distinguished in science, art or literature is sure to be well received.

365. Do you approve of the system of giving lectures on the general history of art as a means of instruction to the workmen?—I think them extremely desirable, in order to prevent confusion of styles in workmen. Without such instructions, the mechanic or workman might be apt to mix up different styles of various periods. I think, also, that the lectures should be frequently changed, and that there is a great mistake in that respect in this country. The same professors are allowed to continue for many successive years, and repeat the same course of lectures. A change of lecturers would cause, in all probability, a variety of views to be offered to the student, which would materially tend to make him think for himself, and to draw a comparison between the ideas entertained by the lecturers.

366. Do you think that giving prizes in books or tools would be a desirable mode of encouraging workmen?—I would require the workmen to pay something for the instruction which they might receive from public establishments; and I would stimulate them to exertion, by giving them prizes of books, tools, or similar useful objects. The books, if well drawn up, would afford instruction in their various trades, and consequently would be always valuable to them.

367. Your attention has been peculiarly directed to architecture; have you been conversant with engineering at all?—I conceive that a very false distinction has been drawn in this country between engineers and architects. I do not speak of the mechanist, that is, an engineer who invents machinery; but I mean engineers that are employed in building quays, bridges, docks and public warehouses. The studies of the two are dependent upon each other, and a man cannot be a good architect unless he be a good engineer. At the same time, if he be a mere engineer, his works will be devoid of taste.

368. Can you give us any illustration of the different cost of executing works of art in this country and others?—Yes. I am the author of a work on door-ways, entitled "Examples of Door-ways, taken from Ancient and Modern Buildings." When I first had the intention of publishing this work, I submitted my drawings to four eminent engravers in this country, and requested them to furnish me with an estimate for the execution of fifty plates; the cost of them was four guineas a plate. As I had no view of profit in the work, and wished to publish it cheap, I found that if I were to pay this price, I should be unable to publish it, except at a very serious loss, not expecting a very large sale. I sent my drawings to Paris, and had estimates from four French engravers. I put the work into the hands of the best of those, a man who is second to none in Europe in his art. I had the plates executed by him. I paid the expense of the carriage of the plates to England, and the duty upon the plates of thirty per cent., incurred various other incidental expenses connected with their being executed in Paris and transmitted to England, and the whole cost did not exceed two guineas, or the half of what the English engravers required.

369. What do you attribute this difference in cost to between the two countries? A less diffusion of the knowledge of art.

370. To what cause do you attribute this less diffusion of the knowledge of art?—There are greater facilities of instruction in France, and consequently the number of students in the higher class of art is greater than here. All those men will not arrive at excellence. There will be some of them who are inferior in their natural talent and genius, and they immediately adopt a subordinate class of art. Many who are bred as historical painters become engravers, but then they have all the best elements of art implanted in their minds by their good education.

Mr. Noel St. Leon, called in; and Examined.

371. *The Chairman.*]—YOU are, I believe, connected with the paper manufac- Mr. Noel St. Leon.
ture?—I am.

372. How are you connected with it?—As a draftsman and pattern drawer.

373. *Dr. Bowring.*]—Is your profession a numerous one?—Not very numerous; but there are more than are enabled to live comfortably. There are more draftsmen than are required.

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374. How many are there in the metropolis connected with paper-hanging?—
I should say they did not exceed twelve.

375. *The Chairman.*]—Has there been much improvement in the patterns of papers of late years?—There have been changes. Taste has altered.

376. Is it for the better or worse?—That is entirely a question of taste. The taste has altered. Things that were liked twenty years ago are still admired as works of art, but would not be selected now as the decoration of apartments.

377. *Dr. Bowring.*]—In your judgment, and with reference to the higher art, is there or is there not an improvement in the public taste, and in the production of patterns?—The present taste is more classical, is more built on the antique and more architectural; but it is also, in other respects, infinitely more fanciful. It has gone two ways. I was originally intended, like many other persons, to be an artist; but finding I could not live as a painter, I attached myself to my present employment. When I joined it, flowers were the principal objects in fashion. They are now nearly supplanted by classical forms and objects of fancy.

378. Was botanical instruction attended to among artists then as much as now?—A painter who has to paint flowers must necessarily study them from nature; but botany as a science is useless to a painter. We look at form, colour and grouping.

379. Are we improved in form, colour and grouping?—No.

380. There is no improvement within your recollection?—None.

381. Are we susceptible of any improvement?—Greater talent might perhaps be exhibited.

382. *The Chairman.*]—My question has reference not to talent, but to the cultivation of it; do you think there has been no improvement in the cultivation of or education in art since you have been acquainted with this branch of manufacture?—There has been a much greater development of mind within the last twenty years than at any preceding period. I mean that in consequence of the perpetual craving of the public for novelty, manufacturers are under the necessity of issuing a six-monthly supply, by which means the invention of the artists is kept in a constant state of activity for the production of new forms, new combinations and new arrangements, which we call invention.

383. Are the artists connected with the manufacture of paper improved at all in correctness of drawing within your knowledge?—No, I think not.

384. To what do you attribute this stationary condition of the manufacturing artist in paper manufacture?—I think they have done nearly as much as can well be achieved in paper-staining.

385. Then do you think that we have attained the acme of perfection as regards designs in paper-staining?—I only mean that we have not improved but altered during the last twenty years.

386. What is the cause of our not improving?—Art, unlike science and manufacture, is not progressive.

387. Have you every facility given for improving yourself by the exhibition of works of art, publications and free exhibitions of them?—There is access to the Royal Academy and the British Museum for the purposes of study, and no want of exhibitions, works of art or books.

388. Do you know whether that access is unlimited as it is in foreign countries?—In foreign countries it is perfectly unlimited, here it is subject to some restrictions, the removing which would be a desirable improvement.

389. What is the difference between the English and French productions in paper-staining?—The French confine themselves to the imitation of objects with which the community at large is acquainted, such as landscapes, cameos, fringes, draperies, costume, hunts, battles, &c. Of those materials, their larger paper-hangings are composed. We rather deal in original subjects producing new inventions, fancies, combinations and arrangements. I should be perhaps better able to illustrate this by showing specimens.

Mercurii, 15^o die Junii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Parker.
Mr. Hope.

Dr. Bowring.
Mr. Hutt.
Mr. Brotherton.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. D. R. Hay, called in; and Examined.

390. *Chairman.*] YOU are a house-painter, decorator, and gilder, in Edinburgh?—I am.

391. Have you turned your attention to the importance of elementary instructions being given to young men intending to follow such professions as your own, in which a knowledge of ornamental design is required?—I have, and have found the want of it, for many years, in my own profession.

392. What means would you suggest to meet the want of instruction which you find at present?—Some general mode of education.

393. Is there no general system of education in Edinburgh at present?—No general system.

394. What is there?—There is a school of design connected with the Honourable the Board of Trustees; it is limited to 40 pupils; the instructions generally given them are adapted to the higher branches of the fine arts, and are therefore not calculated to produce designers for ornamental works.

395. Will you state what board that is, the Honourable Board of Trustees that you mentioned?—It is a Board of Trustees for the encouragement of manufactures in Scotland; they have very lately added another school for shawl pattern drawing, but it is also on a very limited scale.

396. Then you find that the persons attending the Trustees' Academy aspire to be artists?—They do.

397. And do not content themselves with making the arts subservient to the commoner pursuits of life?—They do not, being educated along with those who intend to follow the higher arts.

398. Have you had any practical experience to this effect?—Yes, in regard to some of my own apprentices.

399. Have they deviated from their professional line to pursue the arts?—They have.

400. Is there a general want of cheap art in Edinburgh, as applicable to the purposes of ornamental work and decoration?—There is a very great want.

401. And also as applicable to manufactures?—There is indeed.

402. If a person wanted to have the interior of a house elegantly designed, or a pattern elegantly formed, would he have to pay a high price for it?—He would; and the master, although he could design it, would find difficulty in procuring hands to execute it.

403. Is the Board of Trustees the only body of the kind existing in Edinburgh?—No, there is a school of arts, to which there have lately been added classes for drawing and modelling.

404. Mr. Hutt.] How is that school of arts constituted?—It is supported by subscription and a small fee from the pupils.

405. Dr. Bowring.] It is a voluntary association?—Yes.

406. How long has it existed?—It has existed for a long time; but it has only been within a few months that the schools of modelling and drawing have been added; but they are on a limited scale as yet.

407. How many pupils are there, do you know?—In the modelling class there are 48 pupils, 24 at a time; the room cannot hold more than 24; they meet twice a week.

408. Do these persons turn out artists instead of being tradesmen?—There has not been time sufficient to prove that.

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409. What branches of art do they teach?—Chemistry, and most other useful arts and sciences are taught there; but the modelling and drawing classes have only been added, I believe, since this Committee has published its first Report.

410. Is the transfer of patterns taught there?—No; but it is taught in the additional school instituted by the Honourable the Board of Trustees.

411. Mr. Hutt.] Is the art of designing taught?—No, I believe, merely copying from other designs.

412. Chairman.] Do you know any thing of the other schools in Scotland, connected with the arts?—There are no other schools connected with the useful arts in Edinburgh. There is the Scottish Academy, but it is for the propagation of the higher branches of the arts, and is an association instituted by the artists themselves.

413. Dr. Bowring.] Do the manufacturers of Paisley and the other manufacturing towns apply to Edinburgh to furnish patterns for manufacture?—No, not to the best of my knowledge.

414. Chairman.] Is there a school of design at Paisley?—No; I believe the merchants in Glasgow get designs from France, and send them direct to Paisley, where they are copied.

415. Dr. Bowring.] Are the schools of art in Edinburgh in any way turned to account by manufacturers in Scotland, by the introduction of patterns into their manufactures?—No, they are not as yet; they merely copy from other patterns.

416. Chairman.] Can you give the Committee any more general information, with regard to Scotland, on the subject of schools for instructing persons in the arts?—As a proof of the want of such schools, I may mention that in one of the largest carpet manufactories in the west of Scotland, I found the only designer to be a boy of 17.

417. Mr. Hutt.] Where do you consider the best Scotch carpets are manufactured, the best with regard to design?—I believe, in Edinburgh; Mr. Whytock, of Edinburgh, produces the best designs.

418. Does he design for his own carpets?—No, he does not; he keeps a designer, who has also an assistant.

419. Chairman.] Has he peculiarly felt the want of such designer for manufactures?—He has.

420. And taken great pains to have men instructed in designing?—Very great pains.

421. Mr. Hutt.] And he has been extremely successful?—He has indeed; his present designer was coming out as a portrait painter, but Mr. Whytock, by giving him a good salary, turned his attention to the designing of carpets.

422. Chairman.] You mentioned that the Paisley designs came from France?—Yes, I was informed in Glasgow by a manufacturer that they were sent from thence.

423. Are you aware of the fact that the attention of the Mechanics' Institute at Glasgow has been called to the topic, and that they have come to a resolution insisting on the necessity of establishment of schools of arts for the application of design with the manufactures, and have awarded premiums in the coming year to the successful candidates?—I have been informed by Mr. Leadbetter that such was the case.

424. Mr. Leadbetter is a person connected with the Mechanics' Institute?—He is an extensive manufacturer, and I believe one of the town council.

425. Do you know whether any places besides Paisley have borrowed designs from France?—No, I am not aware of that; but all our designs appear to be copied from the French; the French have a style of design of their own.

426. On what information, or on what data do you give that conclusion?—The Persian carpets have a peculiarity in them that distinguishes them from every other kind of ornamental design, so have the Turkey carpets, so have German goods, and the French have also their own peculiarity, but we have none, ours are generally like the French; I conclude, therefore, that most of our ornamental manufactures are borrowed from the French.

427. Mr. Hutt.] Have you no designers by profession in Scotland?—None except those employed in the manufactories.

428. Dr. Bowring.] Are there any productions of design for the purpose of sale?—None that I am aware of.

429. Chairman.]

429. *Chairman.*] What do you consider the best line of study for persons intended for a profession like your own, or best adapted to improve the taste of the working class generally?—It is, in the first place, to initiate them in the drawing of large symmetrical figures by the hand.

430. By symmetrical figures what do you mean?—Squares, ovals and circles; they should then practise undulations and volutes. Their attention should then be directed to the vegetable kingdom, and they should begin their practice by studying from large, well developed leaves. All the common weeds that grow in such profusion by our hedge-rows and road-sides, as also in the wildest and most sterile parts of the country, are worthy of the study and attention of those who wish to improve their taste in regard to what is really elegant or beautiful in form. I consider it a mistaken idea that ornamental designers will be produced by setting young men to copy statues or pieces of sculptured ornament, however good they may be. The vegetable kingdom presents the best examples for study, and I reckon it an equally mistaken idea that the rare productions of the botanical garden are the only models of this kind from the study of which a taste for ornamental design may be derived. Both grace and elegance of form are to be found in the common dock, the thistle, the fern or even in a stalk of corn or barley. The study of such objects is within the reach of all classes, and those who thus form their taste, when they come to study the ornamental remains of Athens and Rome will find themselves familiar with the source from which such designs were derived, for the ancients undoubtedly owed their excellence in ornamental art to the study of nature, and they do not seem to have searched for novelties, but to have adopted her most common productions for the leading features of their designs; this kind of study cannot be commenced too early or made too general, as, independently of its usefulness, it must prove a continual source of pleasure to those who have adopted it. The individual possessed of talent will by this line of study be supplied with the materials of which all merely ornamental designs are composed, and these he will combine in a suitable manner in the formation of such designs as are most applicable to his own particular profession.

431. Would not a free access to a collection of casts from the antique be of service of those who follow such professions as yours?—Undoubtedly it would; but such examples would be of tenfold benefit to those who had brought themselves to a degree of proficiency by the mode I have already recommended. It is at this stage that the works of the ancients ought to be studied in order to derive benefit from their beautiful combinations, but not servilely copied; I consider servile copying of the works of others very injurious to the ornamental designer, as it retards originality of conception.

432. Then your plan would be to combine originality of conception with the correctness of drawing?—I mean, that by directing the attention of the pupils to nature we shall produce an ornamental school of our own in connexion with manufactures, and that our designs would then possess an originality that they could not do by our copying the works of any other nation.

433. *Mr. Hope.*] In fact you would seek your ideas from the same source from which the ancients sought them?—Yes, and thereby form a school peculiar to this country.

434. *Dr. Bowring.*] With the advantage of their success?—Undoubtedly.

435. Can you give the Committee any examples of the beneficial result of your system of self-education in art?—I have often found in painting any ornamental works where either ivy leaves, stalks of wheat or any such objects are required to be represented, that it was best to take them from nature. I should never copy from any other ornamental design things of that kind.

436. But where an individual has adopted your plan of self-instruction have you seen any instance where it has succeeded?—I know no instance of it, because it was but lately published, in the third edition of my "Treatise on Colouring," and, consequently, there has not been time for its being tried.

437. You have not seen it in operation?—I have not seen it in operation; its publication was suggested by reading part of the Report of the present Committee.

438. *Chairman.*] Have you ever considered the means of conveying instruction, not only by fixed institutions, but by means of the circulation of printed works throughout the country?—I have.

439. So that they may come to the door of every person that feels an inclination to be an artist?—Yes, such instructions as I have endeavoured to give in the

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treatise just alluded to: similar instructions being disseminated would be the means of drawing out the latent genius of the country, and it would form a test for the teachers to select their pupils, by the young men bringing forward what they had done in accordance to those printed instructions.

440. Dr. Bowring.] How is the selection of students made; what is the evidence they give of aptitude for the particular study in which they are instructed?—At the Board of Trustees they select them in a similar way; they must bring forward drawings.

441. Chairman.] Then would you have the Government circulate these instructions?—I think it ought to be done by the Government.

442. Dr. Bowring.] Are you aware of the fact, that study of art through the medium of common flowers and groupings is very much in use among the children of weavers engaged in silk manufactures in France?—I am not acquainted with the fact; I read it in Dr. Ure's work.

443. Chairman.] Does Dr. Ure attribute the taste of the French, in any degree, to the pursuit of art through the medium of nature which you suggest?—Yes; their excellence arises solely from the study of nature.

444. Besides the institution you mentioned in Edinburgh, has there been any to encourage the purchase of pictures by modern artists?—There is the Association for the Promotion of the Fine Arts.

445. How is that conducted?—It is conducted by a committee of 11.

446. What is their plan?—Every subscriber of a guinea or more becomes a member of the association. With the money subscribed, works of art are purchased; works of modern art, which are distributed amongst the subscribers by lottery; the first year we collected upwards of 700*l*.

447. Has this plan been very successful?—It has been eminently successful; last year we collected 1,270*l*. 10*s*.; part of this fund was laid aside to engrave one of the best pictures in the exhibition. We were enabled by this sum to purchase almost every work of merit exhibited by the Scotch Academy.

448. Do you think that institutions of this kind, in which the acquisition of a work of art is left to chance, is more conducive to the demand for the works of art, than if the works of art were simply exhibited in a gallery and left to the casual purchase of persons who happened to see them?—Much more so; because any one who can afford a guinea can become a patron of art, by purchasing at that price the chance of becoming possessed of a good picture.

449. Or a piece of sculpture?—Yes, or a piece of sculpture.

450. And is that system not only more encouraging to art, but also more conducive to the dissemination of a knowledge of art among the purchasers; does it not extend more into society than if you left persons simply to go into a gallery and purchase such pictures as struck them?—Yes.

451. Because more persons will subscribe with that chance, than would lay out money simply in the purchase of pictures without it?—Yes, and it does it more accurately too; because 11 gentlemen are selected who are acknowledged judges of pictures, and they select the pictures with a very great deal of care; therefore no works but those that possess merit are bought by the association.

452. Mr. Hope.] And does it not enable the association to purchase works of a size, or of a class, that individuals may not either have space or sufficient funds to purchase?—It does, especially as to class.

453. That is another great advantage?—Yes: it was for such works, principally, that the association was instituted; there are always purchasers for the smaller works of art, that amount only to a few guineas.

454. Is there a similar institution where pictures are purchased and disposed of by lottery in London?—Yes, I understand there is one.

455. Is there any thing in Glasgow of the kind?—Yes, the Dilletanti Society; I am not acquainted with the constitution of it, but they collect a few hundred pounds a year, with which they purchase pictures and distribute them in a similar manner.

456. Chairman.] Have you been employed to select patterns, and to judge in matters of taste in furniture, carpets and hangings, by persons in Edinburgh?—It is my daily practice. I have paid particular attention to carpets, being occasionally selected as one of the judges by the Board of Trustees, in order to assist them in awarding the prizes for such manufactures.

457. What is the result of your observations on the present state of art in such manufactures as you have just referred to?—I think there is great room for improvement.

provement. They seem not, on almost any occasion, to apply the rules that ought to regulate the assembling of various colours together; their designs are generally defective in point of originality. Indeed, there is scarcely such a thing as originality in their designs; they are generally composed from designs of other countries.

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458. To what do you attribute this want of originality and this want of knowledge of the principles of art?—In the first place, to the want of the dissemination of instruction amongst manufacturers and the working classes generally, as also to the want of enthusiasm and spirit in the master manufacturers themselves, probably arising from the difficulty of protecting the copy-right of such designs as they might procure by employing proper artists.

459. Have you ever found the want of such protection yourself?—I have; for even a patent that I procured in 1826 was no protection; my neighbours, as soon as they knew the principle, practised it openly. But this is no great hardship to me, as those who copy the designs of others are generally inferior workmen, and of course do not execute them in proper style. It being done by the hand they cannot be so well imitated as designs which may be transferred to block printing or weaving. They cannot be multiplied to the same extent; but to the manufacturer it must be attended with very serious consequences.

460. Do they complain much of it in Scotland?—They do indeed; the manufacturers with whom I am acquainted, who have any enthusiasm in their business, complain much of the want of protection for their designs.

461. Dr. Bowring.] Do you think it would be possible to create a tribunal competent to decide as to what is invention and what is not?—I think it would; I have paid a very great deal of attention to those matters.

462. Then will you state, in your case, how you would constitute such tribunal for the protection of such patterns as you produce?—They ought to be constituted partly by designers and partly by manufacturers who employ designers: there are no other means.

463. It has been suggested that a justice of the peace would be competent to decide on questions of copyright, do you believe that?—No, there are many of them that have not any notion of colour or form at all.

464. Mr. Brotherton.] Would you constitute local boards?—Local boards.

465. Then, in the case of calico printers, where they all cheat each other, how would you expect to have a just decision?—A few convictions would do it.

466. Dr. Bowring.] Have you thought of any system of registration by which priority of right could be ascertained?—I think it would be very simple. It ought not to be the registration of a drawing or any thing of that kind, it ought to be the article in a manufactured state, because were it a drawing no board of practical people could so easily detect the similarity between a drawing and a manufactured article as they could between two manufactured articles.

467. Who would you make the depositaries of registration?—They might be deposited in any public office connected with the municipal government of the town.

468. Has any plan occurred to you by which claims from different remote districts as to priority of invention could be settled?—They would generally come from remote districts, I believe neighbours would not be so apt to copy the designs of one another in the same town as they would the designs of those at a distance.

469. How then would you constitute a central tribunal which should decide between the claims of remote districts?—The registration would decide that.

470. But the registration would only record the fact of priority of date to an invention?—Yes.

471. If there were to be a dispute that dispute must be referred to some tribunal?—There would require to be a central board or tribunal.

472. And would you constitute the central board in the same way as you constitute the local board, partly of artists and partly of manufacturers?—I think not, because then it would be a matter of second opinion. The local board before whom it is brought at first ought to decide that it was a copy or was not, and to what extent, and then any other matter might be decided regarding the priority by a central board.

473. If, for instance, a board at Paisley had recorded a pattern right and a board at Manchester had also recorded it?—The individuals themselves ought to record it.

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474. How would you give the board at Manchester the means of redress against a piracy at Paisley?—There must be a central board in that case. But I think the registration of the pattern ought not to be with that board. The individual complaining ought to complain to the board in his own district, and then, whenever his pattern is pirated, the parties ought to be brought to that quarter to defend themselves.

475. Mr. Hope.] Would it be practicable to have a double registration of patterns, central and local?—Yes, that might be.

476. Dr. Bowering.] Has any case occurred to you of particular inconvenience growing out of the want of artistical knowledge among the artisans?—No; but it is, I believe, felt generally by all who are in the habit of employing artisans who require some knowledge of design. I find, in my own trade, great difficulty in getting them into any thing like a knowledge of art; but were they taught early by such a mode as I have proposed, they would be as far advanced at the commencement of their apprenticeship as they now are after being two or three years at the trade.

477. What rate of wages do the men get that you usually employ?—Most of my ornamental painters get from 20s. to 25s. and 30s. and some as high as 36s., according to their ability and the style of work they do.

478. Does not that high rate of wages create a desire to enter into that species of occupation?—It does; but it is not until the young men begin to have sense enough to know the value of it. They never think of it until they come to their trade, and often not until they begin to see the advantages others possess.

479. The Committee understood you to say that those that get the higher wages generally are drafted off into other regions of artistical employment?—No, it is not when they come to that stage of it, it is during their apprenticeship, while they are mere boys; for if they continue out their apprenticeship, those who have genius have sufficient time by that means to direct it into the proper channel, and they do not then wish to change. The change generally takes place in the course of the first two or three years of their apprenticeship; they then either get their parents to buy them off or run away from their trades, or become so disgusted with their humble profession that they will not work at it.

480. Do you think generally if there was a greater supply of this species of aptitude in the market, that there would be a demand for it?—No doubt of it, I could employ double the number of ornamental painters to what I have. Most of those that I have have been trained under my own particular instructions.

481. Have those whom you employed received any elementary instructions, or have most of them taken to the employment in after life?—They received no elementary instructions, except what they received during their apprenticeships.

482. And you find the want of that elementary instruction constantly exhibiting itself?—Yes, but much more so I believe in manufacturing towns than even in Edinburgh, because in manufacturing towns they have no mode of instruction in that particular branch.

483. How are your own workmen in the habit of passing their leisure hours?—Some of them are fond of reading; they are generally respectable my workmen; I have found an immense improvement in that respect within these few years.

484. Do you think if public lectures were given, and if exhibitions were opened, and made accessible gratuitously to that class of workmen, that they would be willingly attended?—The School of Arts has lectures, and they have done an immense deal of good, but yet that has not the same effect as commencing them at the beginning. If their attention to the art of design, in so far as I have recommended it, were directed during the early period of their education, then those that had genius would be making progress, and others would make an amusement of it, after they had done with their other education and commenced the study of any profession. Many a young man comes to me and has no taste at all for drawing, and I do not find that out until he has been with me about a twelvemonth, and then it is too late perhaps to choose a new career; I have upwards of 70 men in my employment, and perhaps there are not above four or five of those that can do any ornamental work in a satisfactory way.

485. Is there any sense of inferiority or insufficiency among the working people themselves?—O yes, but that generally takes place when they come near to the expiration of their apprenticeship; many of them wish to be taught all the ornamental parts during the last year or two of their apprenticeship, after having neglected it during the previous part.

486. Then

486. Then you think if schools of art were established, there would be no deficiency of application to reap the benefit among the labouring and industrious classes?—I have no doubt of it, from the circumstance of the classes for modelling, of 48 pupils, instituted by the School of Arts in Edinburgh being filled up in little more than two days, and there were applications for as many more places.

487. Is any botanical instruction given in the Edinburgh school to which you refer?—There is botanical instruction given, I believe; I only believe that; I am not quite certain. There are lectures on all subjects of that kind; but what is wanted especially is that kind of instruction in drawing and colouring which is applicable to manufactures and the useful arts generally, and which is not likely to mislead young men by giving them a distaste for the humbler professions and inducing them to attempt to become artists.

488. *Chairman.*] Would not this be the means of effecting that object; to extend the knowledge of art, by which means it would be impossible that all these much more numerous persons familiarized with art should be all artists, and then many of them must be driven to applying their arts to manufacturing purposes, as they do in Belgium, France and other countries?—Certainly, by giving them such a simple mode of instruction as may be applicable to the useful arts alone.

489. *Dr. Bowring.*] Have you any idea how many artists in Edinburgh live by their profession?—In the higher walks of art?

490. Can you give any idea of the proportion of the manufacturing artists in Edinburgh to the professional artists in Edinburgh?—Does the honourable Member mean ornamental painters?

491. Yes, all those who apply the arts to the purpose of household furniture, or of manufactures for hangings, or for interior decorations?—I believe the artists in the higher walks, or those who attempt to follow the higher walks, are much more numerous than those who are in the habit of designing ornaments.

492. *Chairman.*] And this you consider an evil, in so far as the arts and manufactures are connected?—Yes, and I believe it arises from the ornamental art not holding a proper station among the other arts of design; that is to say, not being sufficiently respected. I have made applications to young men whom I knew to be in circumstances of difficulty, to leave landscape painting and I would give them a good salary; but I never could get them to do it. After being once artists in the painting of pictures, I never could get them to descend to the more humble profession.

493-6. Are there any other points on which you wish to touch?—No, I am not aware of any other.

Veneris, 17^o die Junii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Brotherton.
Dr. Bowring.

Mr. Wyse.
Mr. Hope.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. *George J. Morant*, called in; and Examined.

497. Mr. *Hope.*] WHAT are you?—A house-decorator in New Bond-street, one of the firm of Morant & Son.

498. You have had a good deal of experience in that branch of art connected with decoration?—Yes, I have. I have had considerable experience in various branches of decoration.

499. Have you felt the want of the power of procuring a sufficient number of good designs?—Decidedly so; and a great difficulty in having one's own wish and designs carried into execution. When I have had designs, it has frequently been a matter of great difficulty to get workmen to enter into the proper feeling of giving effect to what was wished to be produced.

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500. What branches of the arts do you particularly refer to?—I would refer more particularly to any thing connected with the superior branch of ornament, whether it may be in ornament of forms, or of modelling, or of the decoration of rooms, that requires a particular or precise style to be kept up.

501. Do you find any difficulty in procuring modellers?—Yes; I believe there are very few good modellers or carvers in London to be had.

502. Dr. Bowering.] Of the modellers that exist, are there a considerable portion of them strangers?—Yes, I think there is no doubt of it, from what I have heard.

503. Mr. Hope.] Have you yourself felt the necessity of going abroad, and of studying abroad, to perfect yourself in the various branches of the arts you profess?—I felt it certainly would perfect any little taste I might have; and I was advised by Sir Thomas Lawrence to undertake a journey to Italy, which I did, for the sole purpose of endeavouring to perfect myself in every thing connected with the arts; and I found great benefit in having had access to the various galleries of pictures, and other objects of art, which I think tend greatly to improve and to cultivate the taste.

504. You state that you found considerable difficulty in getting people to execute the ideas that are given to them?—Yes; I do not know half a dozen persons in London that we could apply to, at the present moment, to execute some things which have been done. I might refer, for instance, to a specimen of painted arabesque as an illustration of what I mean. This is a specimen of painted arabesque [*producing it*]. The design would have been very difficult to have been obtained. I was obliged to apply to a foreigner for the design of this. But the execution of it (the greater part) was done by our own artists, who are always in our own employ.

505. Dr. Bowering.] Is that a Parisian design?—No, Italian. It is partly Pompeian.

506. Mr. Hope.] Is your artist an Englishman?—Yes, and he has never been in any other establishment. He was brought up by my father, and has been with us 25 years.

507. Mr. Wyse.] Did you make any application to any English artist to give you the design previously to your applying to a foreigner?—No, I did not in this instance; this is a very peculiar design; we wished to make the rooms as perfectly Italian as possible. It is impossible from this slight portion of it to judge of the beauty of the whole thing; the ceiling is 40 feet in length, and painted in a very different style to what is done abroad in the cafés, although the things that one sees in Italy, in the cafés, are perfectly astonishing; but they would not finish them in the way this is finished.

508. Mr. Hope.] Has not the sight of the work here executed suggested to another person, an Englishman, ideas that he has executed in a very beautiful manner?—Yes; I think I could safely say that, with the assistance of a book which I should like to produce, a German work; and some of these works, I think, would be of infinite use to decorators in this country. [*The witness produced the book.*]

509. Mr. Wyse.] What is the title of the book you refer to?—I refer to a publication of Zahn of Berlin. These are the plates [*producing some plates*]. Those are of a most beautiful colour, and for those who wish to have this particular style of decoration they would be invaluable as subjects to refer to. At this moment we are having a carpet made from one of the borders.

510. These specimens of Zahn are all taken from different palaces?—Yes; this is from Mantua.

511. Chairman.] What is the title of the book you refer to?—There are three different publications; one is,

“Ornamenten-Buch zum practischen Gebrauche für Architekten Dekorations-und-Stubenmaler, Tapeten-fabrikanten, Seiden-Woll-und-Damast-weber, u. s. w.—Von C. Bötticker. Berlin, 1836.”

[Translation.]

“Book of Ornaments for the practical use of Architects, Decoration and Room-Painters, Carpet Manufacturers, Silk, Wool and Damask Weavers, &c. By C. Bötticker. Berlin, 1836.”

“Ornamente

"Ornamente aller classischen Kunstepoken nach den Originalen.—Von W. Zahn."

[Translation.]

"Ornaments of all Classical Epochs of Art after the Originals. By Professor William Zahn. Berlin, 1831."

"Ornamente zum practischen Gebrauche für Stubenmaler, nebst erklärendem Text.—Von J. F. Stodh."

[Translation.]

"Ornaments in the Practical Use of Room Decorators, with an illustrative Text. Published by J. F. Stodh."

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512. Mr. Wyse.] Are you aware that these ornaments by William Zahn were collected by him in compliance with the orders of the government of Austria?—Yes, I am aware it was done by that desire. He was sent by the desire of the Austrian government to collect them for the purpose of improving, I imagine, the interior decoration of the rooms.

513. Chairman.] Well, what are the contents of the book?—Some of them are from the antique, taken on the spot at Pompeii and in other parts of Italy, and the others are original designs. The greater part of them, I should say, are original designs.

514. Do they give you a considerable knowledge of the right principles of art and taste?—Yes, in my opinion they exhibit great knowledge of a proper disposition of forms that produce a good effect, and also of colours, which is very important (the knowledge of colours); there are few that can contrast colours to produce a good effect. By my observation of a few, I mean a few workmen, we are constantly obliged to be present when we require any thing very unusual executed as to correctness in the shades and tints of colours.

515-16. Have we such books published in England?—No, I know of no such books; I have a great number of different works connected with ornaments myself, but I have never seen any such books, although I have seen, I believe, nearly all that are published on such subjects.

517. And you consider these superior?—Yes, I should say they are very superior, as facilitating a knowledge of design to the arts and manufactures generally.

518. But are they superior or not to what we have?—Yes, vastly superior to our native designs.

519. I mean to any works?—To any works we have; I know of no work that would facilitate the execution of ornamental decoration so well as these.

520. Dr. Bowring.] But the application of art to this subject is quite of a modern introduction in this country?—Quite so. There is a natural thirst now; every one is wishing to have something very superior.

521. Mr. Wyse.] Are there not works in England referable to or treating of Gothic architecture and Gothic decoration?—Yes, a great number of very superior works.

522. That department is by no means deficient?—It is not.

523. It is equal to the continent?—From all I have seen of foreign Gothic publications I should say they are very superior.

524. Has not the taste of the present day, in your judgment, a considerable tendency towards the Gothic, both in internal and external decorations?—I should say that it has, especially in the country; but then it is not a pure Gothic that is generally sought after, it is more the Elizabethan or the old English style.

525. More recent?—More recent.

526. Dr. Bowring.] Is there an improvement in classical taste among those to whom you supply works now?—Yes, there is.

527. Chairman.] Has the Prussian Government issued any such works for the improvement of manufactures in design?—Yes.

528. I think you said it has published a work which contains almost all the best of these designs?—Yes, I believe it does; I had but a cursory view of it, but it seemed to me to contain all the varied styles that would be applicable to decoration.

529. Are they those peculiar designs which would be very advantageous to a manufacturing nation?—I should say they would be.

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530. And if they are found of utility in a nation like Prussia, are they not likely to be much more advantageous to a country like England, whose manufactures are infinitely more extensive?—Yes, I should say it would tend to disseminate our manufactures more largely than they are at present on the continent, because our native designs, generally speaking, are not at all equal to the foreign, and therefore our productions are not so superior.

531. Would it improve the demand for our cotton manufactures, chintz and articles of that kind?—From what I have seen of the foreign chintz, I think that we at present quite equal them, because it is a peculiar style.

532. Dr. Bowering.] Have you seen any of the superior chintz of Mulhausen?—Yes, I have, and they surpass in the taste with which the colours are disposed. Those particular designs that I saw must have been done by designers who do not exist in this country.

533. Are you aware of the fact that very high prices are paid for those?—I am not acquainted with the price of them.

534. Mr. Hope.] You have occasion to employ a good deal of silk?—Yes.

535. Do you feel in that branch of our manufacture an inferiority?—We feel a very great inferiority indeed; I have brought two or three specimens of foreign silks, and I believe the best of the English, that are used for mere furniture. I only wish to prove, that the best patterns are almost invariably copied from foreign designs. This is English manufacture, [*producing it*]; but it is, as you observe, the French pattern.

536. Mr. Wyse.] Do you find as much demand for those works of pure classic taste as for the ordinary style in use among the English decorators?—We find a great demand for superior taste; a wish to have things done with a superior taste to what was formerly the case.

537. Do you refer that observation to the design as much as to the execution of the work?—I refer it principally to the design.

538. Is it found much more expensive to execute designs in classic taste than designs in the ordinary style of English taste?—It is more expensive, on account of the superior sort of workmen, and the few that exist to carry that into effect.

539. It arises not so much from the difficulty of the work, as from not finding artists sufficiently well educated, or sufficiently numerous for the purpose?—Exactly; I should say that.

540. If there were schools of art distributed through the country, and education given for such purposes, you would not apprehend that that difficulty, or that that expense would continue?—I should say certainly not. It would be a source of great benefit to the community at large. I should say it would tend to do away with a great deal of the bad taste which at present exists. I consider there is a vast deal of bad taste of the style which is called that of Louis Quatorze.

541. That is the predominant taste of the present day, is it not?—Yes, it solely, I believe, arises from the facility of adoption, because it is of that particular style that they can turn it and twist it about as they like; it is only copying and copying.

542. It does not require any strict attention to original principles, the Louis Quatorze style?—Certainly not, it rather depends on any thing than principle, I think.

543. Consequently it does not require much previous study and knowledge?—Of course it would require some degree of study and knowledge to put it together, with what may be called taste, in the way it is now doing at Stafford House, the Duke of Sutherland's, where, although it may be the Louis Quatorze style, it is done in that sort of way that will produce a striking and a splendid effect. But the evil of it is this, it is now travelling through the provinces, finding its way into Scotland, where they are taking it up, and introducing the Louis Quatorze style in all sorts of rooms, half Louis Quatorze and half Greek.

544. Chairman.] Is not this a spurious Louis Quatorze style; is it the genuine style?—It is very rare that you will see it pure in this country; I believe it is more properly Louis Quinze.

545. In fact, may we not call it a spurious imitation of the higher style of the times of Louis Quatorze?—From what specimens I have seen, I should say so; there is Crockford's club-house, upon which we were employed, and the Duke of Wellington's mansion, that are called Louis Quatorze; they were designed by Mr. Wyatt.

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546. Does the predominant taste you have mentioned for the style of Louis Quatorze, indispose the public to encourage specimens of pure Greek decoration?—I think it does; I think it is a captivating style of art to the uneducated in art, from its requiring a great deal of gold and gilding, and which therefore generally produces a magnificent effect, though sometimes the forms may be very disagreeable.

547. Is it not much more expensive the execution of a work in that style?—Very much more expensive.

548-9. *Chairman.*] It is not only more striking, but more easy than the classic style, is it not?—Yes.

550. When those two qualities meet, it is a temptation to an artist to go into it?—It is very seldom you see it in a pure state, as what it was formerly at Versailles.

551. *Mr. Wyse.*] Do you think that corrupted taste does not arise in a great degree from the public not having received a good education in art themselves; if more attention was paid at public schools, a proper and cultivating taste would show itself?—In all ranks of society that is my decided opinion, that the evil is among all classes not having, I was going to say, an eye for taste.

552. *Chairman.*] Do not you think that proceeds to a great extent from the exclusiveness of our exhibitions?—That is my decided opinion.

553. That most of the exhibitions in this country have been shut up and made exclusive exhibitions?—Yes.

554. That is to say, some impediment has been thrown in the way of the public, so that the public cannot be so well informed on matters of taste, and therefore cannot appreciate them so fully as foreign nations can, where they are more open?—I can speak decidedly upon that point. I feel convinced that it is partly owing to the public on the continent having that sort of access to the objects constantly, that tends to generate a better feeling and better taste and love for the arts than generally people have in our country. I find that among many workmen of intelligence there is a great desire to acquire a knowledge of art and of taste.

555. There is no school of decoration in this country similar to that at Paris, for the purpose of teaching the different styles of decoration?—I never heard of one.

556. Do you happen to know whether in England what the French call the style *de la renaissance* is attended to?—Yes.

557. Has that taste extended itself at all in England?—I do not think it has; I know it has in Paris.

558. Are you aware that the French have carried the style of the *renaissance* into even the furniture of their houses, decorative furniture, tables and chairs?—I can say that that is the case. I have recently been with an architect from Paris, who I think has been principally instrumental in bringing forward that particular style, and who designed that department at Versailles which is now doing in that way; therefore I can say decidedly I am aware that they have adopted that principle even in their furniture.

559. But it has not extended itself in this country at all?—No, not that I am aware of.

560. *Mr. Wyse.*] Is there not great confusion observed in the several styles in England in decoration, both for furniture and rooms?—I think very great, generally speaking; but the desire to obviate that evil is very much greater than it used to be. Persons now who require rooms fitted up in a particular style, out of the common way, say to me, what they did not use to say, "But how will it agree with such and such a piece of furniture that I may have?" that may not be of the same style; or they may make some observation tending to show a desire that all should harmonize.

561. *Mr. Brotherton.*] Is not the bad taste owing to the want of knowledge of scientific principles with regard to the harmony of colours?—Yes, I think it is owing to that want of knowledge.

562. That your definition of good taste would be in accordance with true scientific principles?—Yes. By scientific principles I mean correct principles, that may be established as to proportion of symmetrical forms, or as to contrast of colours.

563. *Mr. Wyse.*] Would it not be of the greatest importance in our schools that the pupils should be educated in these places in order to facilitate that?—Yes, I think

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think it of great importance to all classes of the community. With regard to that particular ornament [*pointing to a specimen*], where the artist has drawn it, showing a want of education in art, it would be seen at once on the face of it. Now, if by any means there could be a collection, I would say, of fine casts from the antique, to which artists, desiring to acquaint themselves, or to which workmen might, if they wished to acquaint themselves with the knowledge of drawing the human figure, have access, I think a great deal of good would accrue. For now, if one wants any thing like a figure, either painted or modelled, there are very few that can do it. There are artists employed by the celebrated silversmiths to model, and there are only a few of those that are capable of making the models as beautiful as those that are produced occasionally.

564. Do you find that sculptures or casts from gems are much in use among decorators in this country?—I should say not.

565. They might be had at very little expense if they were to be in every public establishment?—Yes, I possess them myself, fancying they do a vast deal of good in perfecting taste.

566. May they not be applied with great effect and facility in the decoration of rooms, several of these ancient gems?—The designs, I should say, certainly might.

567. Have they not been adopted by most of the distinguished masters in Italy, in the decoration of apartments?—They have. Many of Raphael's designs will be found to be taken from the figures in antique gems.

568. If these gems were the usual accompaniments of places of exhibition, and the public eye was generally accustomed to them, do you not think there would be a proportionate demand for them in the decoration of furniture, and in the decoration of rooms?—Yes, I think there certainly would, the French excel us so much in that, there is a particular work, "*Percier et Fontaine*," in which figures form a principal feature.

569. Do you think the Greek style is particularly applicable to our habits and buildings, the classical style?—Yes, I think very much so.

570. Would you say more so than the Gothic generally?—Yes, more so than the Gothic generally, decidedly more applicable.

571. Is it more or less expensive, do you think?—It is less expensive.

572. *Chairman.*] Are there any other points you would wish to speak to?—I would only observe, that I think these works (the German publications above described) would be very useful to the carpet manufacturers; I think carpets are very much improved. I should like just to have shown one or two papers which I consider will prove the capability of the English manufacturers for producing a fine paper. [*The witness produced some.*]

573. *Mr. Brotherton.*] What do you conceive will be the effect of the repeal of duty on these papers; would it tend to encourage the superior papers?—I do not think that it would tend to encourage the superior papers to any great extent. It may encourage the use of inferior patterns, because the duty was an equal duty upon the common priced paper, as well as the expensive paper.

574. It is like the old printed cotton duty?—Yes; I believe so.

575. But there being no duty, will it not be an inducement to strike out fresh patterns, inasmuch as they would not be liable for the duty if you failed in your patterns?—Yes.

576. *Chairman.*] If the duty is taken off paper, and if the paper principally relieved by the removal of the duty is the inferior sort of paper, is it not therefore the more important that the great mass of the population should be able to appreciate art, inasmuch as it would encourage good art more extensively in the lower sorts of paper?—Yes, I think there it will be important, looking at it in that point of view, because there will be better patterns produced at a lower rate. There are papers had now at $3\frac{1}{4}d.$ a yard; a better style of pattern could then be had at $3\frac{1}{4}d.$ than can be at the present moment.

577. And if there was a better pattern produced at a lower rate, on a more ordinary paper, would not that encourage the sale of the paper?—Yes, I think it would tend to do that.

578. Therefore it would have a beneficial effect so far both on the arts and on manufactures?—Yes.

579. *Mr. Brotherton.*] It would tend to increase the consumption?—I think it would.

580. *Mr.*

Fig. 1 a.



Fig. 1 b.



Fig. 2.



Fig. 4.

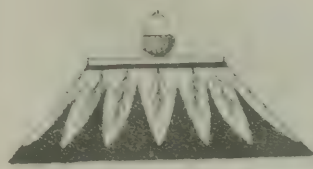


Fig. 7. a.



Fig. 5.



Fig. 3.



Fig. 6.



Fig. 7 b.



Fig. 7. c.



Mr. Edward Cowper, called in ; and Examined.

Mr.
Edward Cowper.

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580. *Chairman.*] WHAT are you?—I am the patentee of the Applegath and Cowper steam printing machines.

581. Have you a manufactory?—Yes, I have a manufactory. My brother is in partnership with me; we manufacture the principal steam newspaper and book machines; the machine at the "Times" office was the joint invention of Mr. Applegath and myself.

582. Your manufactory is at Manchester, is it not?—Yes.

583. Have you paid considerable attention to the connexion of the arts with manufactures?—I have, but merely as a matter of taste. I am not at all connected with it in business or profession.

584. But your observation has been directed, you say, to it?—Precisely so.

585. Have you made any observation on the advantage of the application of arts to manufactures?—I have; and I would give the Committee as an instance of it the revival of the Etruscan *terra cotta* works.

586. That has recently sprung up in London?—Yes. A few years since, having observed at the British Museum the beauty of the contrast of the black with the red in the Etruscan vase, I procured some common garden pots, and that equally common varnish called Brunswick black, and taking a few of the antique ornaments and figures, I painted those pots, and found they produced a very pleasing effect. Sometime after I thought it was a pity that this idea should drop, and I went into the shop or depôt of the Lowesby *terra cotta* works, Adelaide-street, which belong to Sir Frederick Fowke and Mr. Purden, where all the articles that were manufactured were simply of the colour of the red earth. This clay is found on the estate of Sir Frederick Fowke, and was, in the first instance, manufactured into pots merely as a matter of taste. On finding a great demand for it he converted it into a manufacture. He confined it, first of all, to his friends; it was only on account of the great demand for it that he converted it into a manufacture. I now come to the point; the facility with which art, by a little instruction, may be introduced into a manufacture, and previous to the demand existing. I purchased one of their pots and painted it somewhat in this style [*producing one*]. (Fig. 1.) I told Mr. Purden he was welcome to the idea, if he pleased; I did not want any advantage from it; it was merely a matter of taste. He took up the idea, and now they sell more of this black and red ware than they do of the old. I have mentioned the facility with which art may be introduced into manufacture, and you see that in this case it was effected merely by my giving a little instruction to the master. I will now point out the difficulty attending the introduction of art into manufacture; this arises from the men; the difficulty is owing to the ignorance of the men. The men have been accustomed to make a straight line flower pot, and therefore they cannot think there is more taste in making it curved. This [*producing another one*], (Fig. 2.) is a little more bent than the ordinary one, but the difficulty is to get the men out of those rigid forms into the forms of taste. Now this [*producing another one*], (Fig. 3.) is something of a better form, but the workman was left to make his own cover, and you see he has put on the top of a tolerably formed vase a most hideous cover. (Fig. 4.) Here is another one, a little better [*producing another*], (Fig. 5.) Now here is a copy [*producing another*] (Fig. 6.) from the British Museum; and now we shall have something good; other forms are also in hand. (Fig. 7.) But you see the steps from the straight line garden pot to the Etruscan vase. I endeavoured to give Mr. Purden some idea of the principles of beauty of form which I had myself learned from a lecture by Mr. Reinagle. I was in hopes Mr. Reinagle would have been here to explain them himself. It is very important as showing how very easily these principles may be taught. Mr. Reinagle called his lecture a lecture on the oval, but he merely adopted the term "oval" to signify curved lines of an elliptical character, and he showed that if the outlines of the vase were made portions of an oval, it would be a graceful form; and it is really surprising to see how, with this principle, you may vary the forms of vases and yet produce graceful results. If once the workman had the idea of the oval in his mind he would never make a bad vase.

587. Dr. Bowring.] Were any of these forms completely new?—Not only the forms of many are new, but the figures painted on them are new; all the figures
of 28. might

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might certainly be taken from the antique, but they may also be taken from the outlines of Canova, or any other modern sculptor; in fact the outlines of statuary of all kinds would be appropriate ornaments for *terra cotta* vases. A rich store of subjects may be found in the works of Sir H. Englefield and Moses.

588. Have you any notion how many hands are employed in this manufacture?—No, I have not, but it is almost taking the place of those plain ones.

589. Is this a natural or artificial clay?—A natural clay; there is one bed in Lowesby, and is not an uncommon clay.

590. *Chairman.*] Is this at all like the style introduced by Mr. Wedgwood?—I should say it did not bear a resemblance to it. His imitations were of finer material, and the ornaments were burnt in, and they were very expensive; these are of a more ordinary character altogether, and yet are very pleasing. Mr. Wedgwood has improved the forms of pottery, and diffused them more than any other person, but he retained a little of the prejudice of keeping art at a high price. His imitation of the Portland vase was justly celebrated, but after he had sold 30 of them at 25 guineas each, he destroyed the mould, in order to render them more rare, and that I consider a very erroneous feeling, because it was so far preventing the diffusion of taste throughout the country. Another instance of the introduction of the arts of design is in the manufactory of *scagliola*; the antique forms and figures are introduced into slabs, pilasters, &c., and that by means of machinery. [*The Witness also produced several other instances, showing that the recent introduction of design in several manufactures has greatly multiplied the extent of the manufacture.*] Now the ease with which the principles and illustrations of art might be diffused I think is so obvious that it is hardly necessary to say a word about it. Here you may see it exemplified in the "Penny Magazine," and here are 150 cuts taken from the "Penny Magazine," many taken from the old masters, of painting and sculpture, and many of them very well done; and these 150 cuts, printed on drawing paper, and well bound, may be had for 14s. Such works as this, and the "Saturday Magazine," "Chambers' Journal," and the "Magasin Pittoresque," and the "Magasin Universel of Paris," could not have existed without the printing machine. And every Saturday I have the satisfaction of reflecting that 360,000 copies of these useful publications are issued to the public, diffusing science and taste and good feeling, without one sentence of an immoral tendency in the whole.

591. Is it not probable that the great extension given to these specimens of art, by the improvement in printing, is a new means of extending a knowledge of arts?—Yes.

592. And that to an extent that could not exist without the printing machine?—Certainly not.

593. In fact, may not this diffusion of taste through the press be called the paper currency of art?—Yes, it is indeed the paper currency of art, and always represents sterling value. I should say whatever means may be derived, either by public lectures, museums, &c., for the circulation of art, that those means may be rendered effective by means of the printing machine.

594. Is it not important, that as the printing machine gives us such amazing facilities for circulating among the people a knowledge of art, that the works which it copies should, as far as it can accomplish them, be of the highest excellence?—It is.

595. May not a tolerably correct outline of the works of great masters, Raphael, Michael Angelo and others, by that mode, find its way into the minds of the population in general?—Yes; in this very collection from the "Penny Magazine," are cuts from the pictures of Raphael, Rubens, Spagnoletto, Guido, Teniers, Ostade, Murillo, Quinten Matsys; and in sculpture, the Apollo, Niobe, Laocoon, &c.; and in another work of Mr. C. Knight's, you have for 8s. beautiful outline engravings and descriptions of the *whole* of the Elgin Marbles.

596. And is not this means of diffusing a knowledge of the arts (not by bringing people to places of instruction in art, but by conveying instruction to the doors of the people) a new era in instruction in design?—Decidedly; because, take the cartoons of Raphael, it is quite clear that there are hundreds of thousands of persons who are now acquainted with what are the forms and figures and groupings in these cartoons, that never would have known them by any lecture or description whatever, and who would never have an opportunity of seeing the originals.



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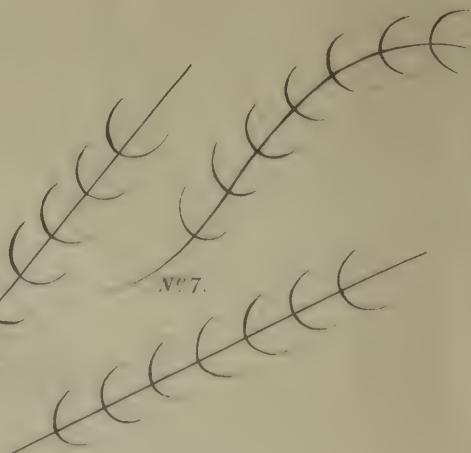
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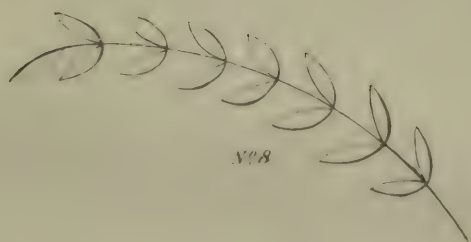
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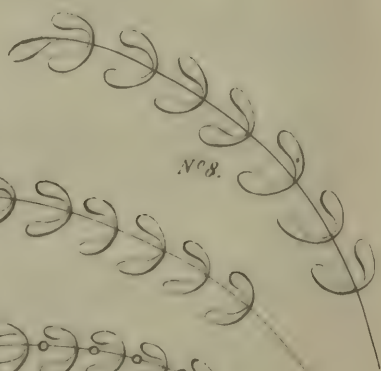
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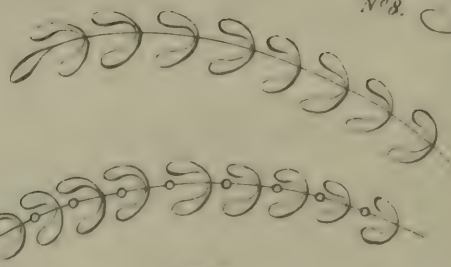
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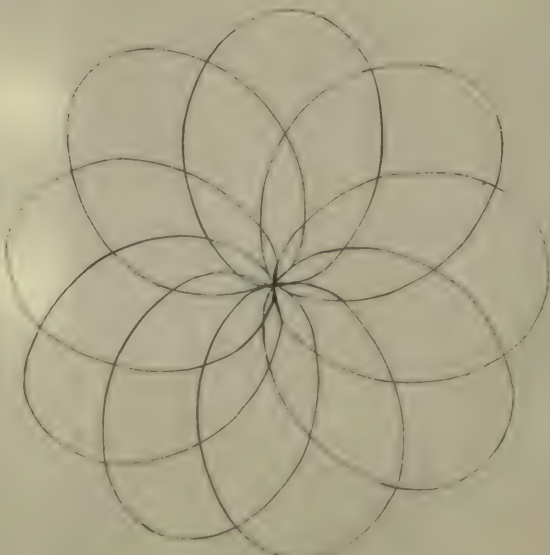
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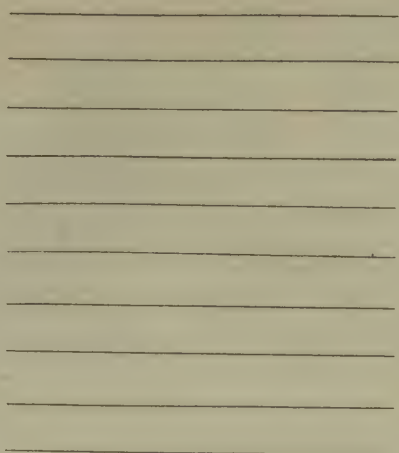
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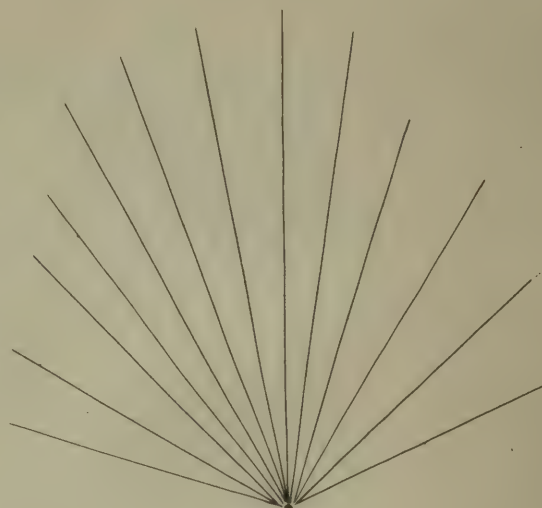
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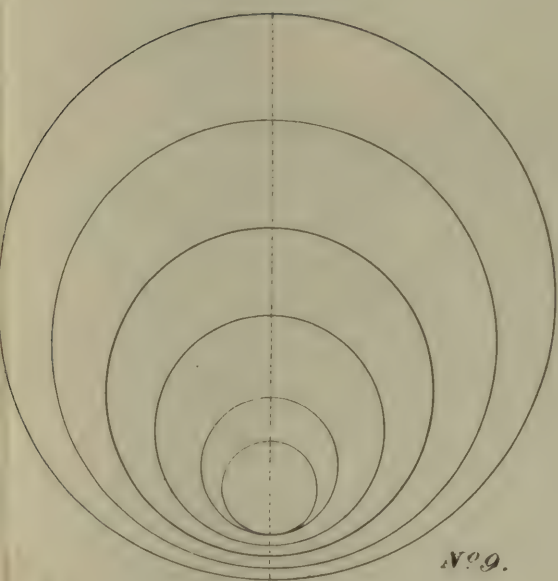
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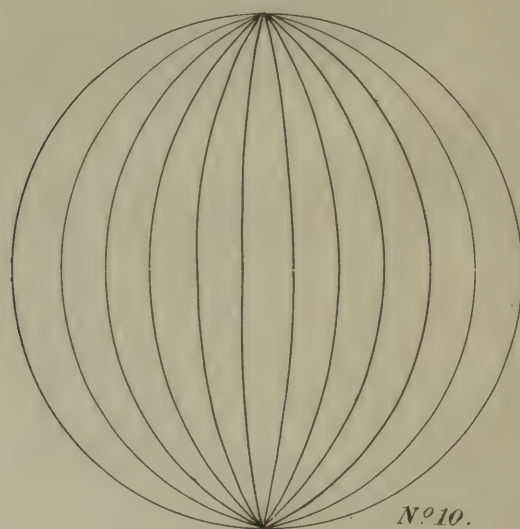
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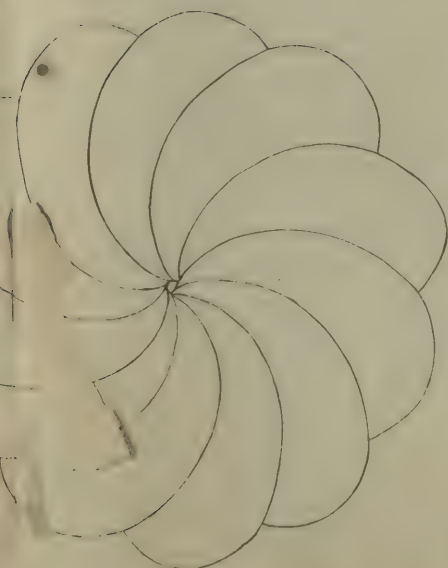
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N°12.



N°13.



597. In fact, the mechanic and the peasant, in the most remote districts of the country, have now an opportunity of seeing tolerably correct outlines of form which they never could behold before?—Exactly, and literally at the price they used to give for a song.

598. And there is therefore a greater chance of calling genius into activity?—Yes, not merely by these books creating an artist here and there, but by the general elevation of the taste of the public. The art of wood engraving itself has received an astonishing impetus from these publications. The engraver, instead of working merely with his own hands, has been obliged to take five or six pupils to get through the work. Mr. Knight expends more than 2,000*l.* a year in wood cuts. They are even exported; 400*l.* worth were sent to the “Magasin Pittoresque” in one year. They are also stereotyped and sent all over the continent. As a further instance of the means of instruction by the printing machine, perhaps the Committee will allow me to mention, that Mr. Clowes has 20 of my printing machines, and he has turned out, on an average, 2,000 reams of paper in a week, and the great mass of this work is certainly on the side of rectitude; it is all tending to good.

599. This appears to be a very extraordinary proof of the immense importance of the outlay of capital and the application of manufacture to the benefit of the whole community, and that too in a matter of instruction?—Exactly so; popular instruction is the grand occupation of the printing machine. Of an 8*s.* volume on Political Economy, perhaps 750 copies might be sold in two years, and teach the rich the advantage of machinery, but would never reach the poor; whereas, of the little 1*s.* work, called the “Results of Machinery,” 25,000 copies were sold, and in the hands of the poor in three months, and checked, in a most decided manner, the burning of threshing machines and other farming property.

Ramsay Richard Reinagle, Esq., called in; and Examined.

600. *Chairman.*] WHAT are you?—I am a royal academician.

601. Where do you reside?—No. 29, Albany Street, Regent's Park.

602. You have lectured, have you not?—Yes, I have, at all the institutions in London.

603. I think you have particularly applied your attention to the relation between geometry and the beautiful forms of the antique?—I have.

604. Will you give the Committee the result of your observation on that very interesting subject as briefly and as clearly as you can?—I will. I have brought various drawings with me to illustrate. I will be as brief as I possibly can, and I think I can throw light upon the subject in a very few words, by taking the subject from its origin. As a proof that all elegant forms are derived from curvilinear ones, I beg leave to show you that any mere line, whether it be perpendicular or inclined to either side, and crossed by right angles, presents no form of beauty, as is demonstrated by these two figures (No. 1, 2). But on the right, when I cause those right angles to close upon each other, and put it into an oblique position instead of a perpendicular one, I begin to approach, by means of angles (No. 3) to something that is more graceful.

605. Like the fern-leaf?—Exactly so. The first position of simple lines may be either perpendicular, as in the upper part of this diagram (No. 4), or they may be converted into horizontal lines by a change of position. They present nothing in this form that enables the mind to generate any thing, excepting that it might possibly be a gridiron, or represent columns; and when horizontal, steps. But when they are gathered into a central point (No. 5), and radiate, they represent a great many objects, such as rays of the sun, also perspective inclinations of converging lines; they represent also those degrees and proportions of divisions of radiating lines which the Greeks have so ably laid down as one of the rudiments on which taste is to be founded by tangible forms; this is the first arrangement of the concatenation of simple lines into acute or obtuse angles, composed and compounded in this way (No. 5, 6); radiation is the first arrangement of lines which presents any thing like the appearance of an agreeable form. When a perpendicular line receives half-circular curves, crossing at right angles (as No. 7), a quicker approach to agreeable forms takes place. Let these lines incline right or left,

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Esq.

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like a heavy-eared stalk of barley or wheat, and we gain another step to beauty or grace by inclination, and beauty by combination of small curves upon one main stem or bearer (No. 8). The circle is the first form in geometry of a simple order, and by drawing consecutive circles within each other, and not taking the same radius, (No. 8, 9) but taking various ones, approximating either side of the original large circle within which the others are contained, there is a quantity of spreading forms like a trumpet, which by closing or expanding, and a bisection of the whole, presents a most useful diagram, thus (No. 9). That is the first principle upon which circles can be arranged so as to derive unequal quantities. But as the oval proceeds from the circle by obliquity of position presented to the eye at an angle of 45, any angle between 90 and 1, it creates various degrees of elliptic forms; consequently, the circle is the first generator of the oval; for the shadow of a circle is oval in most cases; and the perspective view of a circle forms an oval up to an acute ellipse (as No. 10). By a concatenation and grouping of ovals, on the same principle as the first diagram of the circles, approximating the conjugate diameters together, which is this figure, a much more agreeable and graceful range of curved lines is derived, as may be seen by this diagram (No. 11). Here are four or five various disks of an oval character all brought together, and when these forms are presented to any of the beauties of the Elgin Marbles when the drapery is involved, we shall find this has been the system on which these varieties in the drapery have been derived. The next arrangement of elliptic forms consists of two disks, united in such a manner as that the one line fluxes or flows into the other; as it would be if either of these smaller ovals (No. 12) were placed at the bottom and in a line with the conjugate diameter of the whole of these lines; that the outer or the inner line of any one of those would naturally flow and make a serpentine line by its junction with another oval. By putting them end to end, a species of serpentine character is immediately derived, called the elliptic serpentine. The outline on this side would flow into that, the outline on that side (No. 13) would naturally flow into this. This is what has given rise to the preference of the honeysuckle in a great degree, as an established ornament: consequently, this diagram presents the union of a disk of a large and a disk of a smaller character, and the lines all concentrate in one point, which gives a curvilinear order of direction and inequalities which are agreeable to the eye; large in its expansive character, diminutive in its collective one. The first test that curved lines are more agreeable than rigid ones is represented to your view by these two diagrams (No. 1, 2); the one contains perpendicular and inclined lines with rectangular traversing forms and angles (No. 3) of another nature, that is to say, acute angles. This figure (No. 8, 9) contains oval forms, with the foliage of an ovated character; and it is quite evident, that if foliage were placed on the rigid lines of the rectangular forms, that they never would present to the eye such agreeable shapes as those that take curvilinear ones, at once derived from the ellipse or oval, as is manifest by this simple diagram (No. 8, 9). I have discovered that this figure, arising from a varied position of one disk, offers in its species the exact forms which are to be seen in many of the ornaments which the Greeks have made use of; and in which they have introduced the honeysuckle (No. 14). Now, as these forms, abstractedly taken, are to be found among the Greek ornaments, I presume that a diagram similar to that and all the others I shall offer to your notice, besides those I have not placed before you, gentlemen, were placed in their schools, that their pupils and youths might be accustomed to them, to so great a degree, that they would carry the recollection of these diagrams with them, as a matter of course; and they would do it almost without rule by the frequency of seeing them. This diagram is produced by merely placing the same disk revolving on an axis, and making a species of star. The first evidence of the utility of an oval disk, as applicable to the production of vases is this: this is one of the simplest (No. 15). Here the disk has revolved upon an axis but very moderately, and has been diverted from a perpendicular line, by an angle of about five degrees. The pedestal was produced by a disk of about one-third the quantity of the original one which constituted the body; and by placing that disk on a supposed axis, its conjugate diameter, taking an inclination to the centre of the body of the vase, an elegant contour was obtained for the pedestal or foot. This figure or drawing (No. 16) is a faithful copy of a fictile vase of the ancients. It is long and upright; and when I took my disk, with which I have made various drawings of vases, which I shall have the honour of presenting to your notice, I found

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found the same disk produced the contour of the whole of this vase, and that the smaller disk aided in giving the pedestal. That discovery was exceedingly satisfactory. I have further to observe upon this copy from the ancient Greek fictile vases, that its ornaments did not in the slightest degree act at variance with its general outline. As for instance, the Greek honeysuckle ornament upon its side partook in all its varieties of the order of the contour of the principal construction of angles, which angles in themselves, taking away the vase, presents a beautiful feature to the eye. This is all done according to a system. The handles of these vases are placed, as have been the disks that constitute the pedestals of other vases, upon a right line through the conjugate diameter, resting upon a base as if acting upon an axis or spindle, taking a divided or central position of the body of the vase (No. 18). The third vase presents a more expansive figure of the body; the principle was the same in its construction, by the manner of placing of the smaller and the larger oval disks; but by another locality of them I give either a short pedestal or a long one; and here I have divided the line in order to fix where these should traverse and cross each other, that it takes about a central position for the union of the angle of inclination, and it is divided according to my laws. I have discovered the ruling laws of the Greeks to be in thirds; that two and one always constitute varieties of the most agreeable character, as do three and five, two and five, &c.; therefore this division of the body gives me a proportionate neck, which is consistent with the usual Etruscan vase. I now present to the Committee a *tazza*, which by a prostration of the oval disk, almost on a horizontal line, or even plane, gives me the contour of that which the world has always approved, a beautiful *tazza*, without any deviation from the disk; and the same disk which produces the body has also served to produce the handles, and the reason for my taking the same sized disk for the handles in this case was, that the body being expansive required large members to associate with it. I have produced to show the Committee designs from various decorations on Sir William Hamilton's vases, long ago placed in the British Museum, as illustrations of the principle of the oval, in which an entire figure may be formed or traced by one disk by various positions and transpositions which is demonstrable in figure No. 20. The figure there is descending to the infernal regions, and is carrying a long elliptic vase, that could only be generated by an oval; and that generating form is a combination of two ellipses, or the same revolving upon a supposed axis at the shoulder of the vase. The ornaments right and left of the figure describe no absolute object, but are merely components of the radiating principle of curved lines or parts of the honeysuckle, as shown in my first diagram of the oval (No. 11). I cannot forbear observing that it is very extraordinary it should be satisfactory to the eye, though it describes nothing; that it thus proves to be one of the charms and enchantments of curved lines, which although nothing is absolutely described by them, and perhaps nothing intended, yet there is a satisfaction arising from the combination, and so pleasing that one would rather have them where they are than not. Their presence here constitutes the border and the outline, but I believe this figure of a circular disk (No. 21) is significant, though I do not remember just at this moment what it means. This is a charioteer (No. 22) in which the oval form constitutes the whole of the flowing lines of the figure, drapery, and the car. This is from one of Sir William Hamilton's vases; and it is a singular circumstance that one oval disk suffices for the car, the flowing lines of the bent figure, and for his drapery, which flows behind. All the curved lines that compose the pair of horses in their grouping, indeed of every minute portion of this design (except the wheel, which is circular,) may be traced by one oval disk. The third illustration (No. 23) that I should offer to your notice, gentlemen, is two figures, a male and a female; the female holds a vase in her hand of the usual Etruscan shape; the male figure represents a faun playing with a dog, with a tiger-skin hanging over his left arm, and this illustration, like the previous one, contains certain ornaments belonging to the honeysuckle character, which merely fill up the vacancies and satisfy the eye with agreeable curves, though describing nothing. I here present another diagram (No. 24), showing that the oval disk revolving on an axis, producing where it crosses the line certain other forms which are usual in the construction or composition of the lines of draperies; now any one of these, taken to the Elgin Marbles and held up by them, will show to the beholder that the artist must have been guided by these principles.

Mr.
Edward Cowper
and
Mr. Cheverton.

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Mr. Edward Cowper and Mr. Cheverton, re-called; and Examined.

606. Mr. Ewart.]—[To Mr. Cowper.] I understand that the result of your evidence as to the diffusion of the knowledge of the arts is, that it not only encourages existing manufacture, but in many cases creates a new one?—Most decidedly; and if I were to add a reason, it would be that no persons can want or demand those things of which they are ignorant, and it appears they are ignorant of them till a new art produces them.

607. The illustration you gave of that opinion was the production of those vases of *terra cotta*, gradually rising from the shape of a flower-pot to that of an antique vase?—Yes.

608. Are you aware that ivory is applied as an article to the purposes of art to any great extent in this country?—I am not aware that it is, the beautiful ivory busts by Mr. Cheverton are the only specimens I know [*referring to some ivory busts before him*].

609. You are aware there is a considerable importation of ivory into this country?—Yes.

610. But it is not generally applied to the purposes of art?—I believe not.

611. Are you aware that in France, ivory is extensively applied to that purpose?—I cannot speak from experience, not having an opportunity of seeing them when I was in Paris.

612. I understand your impression to be, that if the knowledge of the arts were more extended among the people, not only as in the instance of *terra cotta*, but ivory and many other new modes of manufacture would spring up, which would be simply the result of an extended knowledge of art?—Yes, the creation of a new art might arise from a few persons of taste attending a public lecture, but a sufficient demand to raise it into a manufacture, must be sought for by diffusing a knowledge of art among the community.

613. Would you not conceive, if the arts were generally diffused among the people, the black marble of Derbyshire and different marbles would be converted to purposes at present almost unknown?—Certainly.

614. Is there not some tendency now existing towards the conversion of that and various marbles to purposes of art?—There is, both as to the various marbles and various other materials. At the marble works, Esher-street, Horseferry-road, there is a beautiful system of machinery for working ornamental marble. Mouldings, slabs, pilasters of beautiful workmanship, are executed in British and foreign marble, at a low price. The whole is the contrivance of Mr. Tulloch, an independent gentleman, of great taste, as his large collection of paintings by the old masters testifies. He, from observing the great use of marble in Italy and in other countries, contrived this machinery for the express purpose of introducing marble into more general use in this country.

615. You lay that down as applicable to many other species of manufacture?—Yes, with very little trouble one might enumerate a great many arts not connected with sculpture particularly, but in which the diffusion of knowledge and of taste, and so forth, would induce new arts of manufacture and new machinery to produce them.

616. Dr. Bowring.] Do you suppose there is any raw material on which the arts may not be employed to beautify and bring fine results from it?—Scarcely any; the earth itself is worked into these beautiful vases, and an animal's tooth converted into these exquisite sculptured busts.

617. Mr. Ewart.] Are there no instances of ivory being applied to the purposes of art in this country?—The only I know is by Mr. Cheverton, of 72, Pratt-street, Camden Town.

618. Describe the process by which art is applied to ivory in that case.—The precise process is a secret, but the *general* principle is this: a lever turning on a fulcrum at one end is furnished with a tracing point at the other end, and between the tracing point and fulcrum there is a drill in rapid motion; as the tracing point is carried over the model, the drill travels over and carves the ivory. Mr. Watt, as far back as the year 1800, was engaged in the application of machinery to the production of medallions, and he was occupied in these and more extended analogous pursuits down to the close of his active life. They formed the favourite amusement of his declining years; and during that time he succeeded in producing the round figure, by mechanical means, both of a size similar to, and reduced from that of the original. Mr. John Isaac Hawkins, civil engineer, unacquainted with Mr. Watt's proceedings, succeeded also in accomplish-

ing the same objects in the years 1814 and 1815. He was subsequently joined by Mr. Cheverton, and an entirely different and greatly improved machine was produced by them in the year 1828, by which the specimens of ivory sculpture now before the Committee were executed. The same principle, I conceive, might be applied to engraving dies, and I understand Pistrucci is now engaged in experiments on the subject.

619. Dr. Bowring.] The perfect identity of die would be of great value to the national coinage?—Yes, of course. I consider that Mr. Cheverton has introduced an entirely new art, which consists in making by machinery, a reduced copy in ivory, in any proportion, from the original bust or figure.

620. That is the reduction in any proportion?—Yes.

621. Has it the same power of increasing the proportion?—No, it cannot.

622. But it can make it the size of the original?—The first machine made by Mr. Hawkins did actually carve a figure the same size as the original, but the machine Mr. Cheverton now uses could not do so at *present*; but he could soon arrange a machine to cut the same size as the original, if it were wanted. The maximum at present is half, and the minimum one-tenth. Mr. Cheverton has sometimes made a double reduction; that is, he has taken it at one-fourth, and then taken that reduced copy as an original and reduced it one-fourth again, that is one-sixteenth. He has a little figure of a Cupid, so small that it might be used for a brooch; it is one-sixteenth of the original.

623. Mr. Ewart.] Will you mention the exactness with which it is done?—The bust which I now show the Committee is a copy from Sir F. Chantrey's model of Sir Robert Peel, which was to be executed for the King, at Windsor, and is in every respect a perfect copy of the original; indeed it cannot be otherwise, for the model is the tangible or mechanical guide to the instrument which carves the copy. This is one-sixth of the original model. [Mr. Cowper exhibits a small bust.]

624. To Mr. Cheverton.] Will your machine cut marble?—It will; it is not impossible to do so, but it is not in practical use on account of the hardness of the material.

625. Dr. Bowring.] Might it not be applied to medals, either in steel or bronze?—[Mr. Cowper.] With some alteration, I think it might.

626. Would it do for alabaster?—It would cut that very well, but it is too fragile a material to cover with elaborate art.

627. Has there been a demand for the productions of the character you have been describing?—It is but little at present, not near so much as it deserves; I consider that to be entirely owing to its not being generally known.

628. As far as it extends, has it an increasing demand?—As far as the knowledge of it extends, it has decidedly; but there can be no demand for these beautiful productions when there is no knowledge of them. I should think no gentleman present could see without admiring them.

629. Is there so much of mechanical perfection in the instrument, that an increased demand would tend to lower the price, or is the high price of it dependent on the present small demand in consequence of its being not generally known?—[Mr. Cheverton.] The high price depends on the material; it is two guineas a bust, on an average; and secondly, on the time that is taken; and thirdly, on the talent, or, to say the least, that is necessary in conducting the mechanical operation.

630. Can you say whether an extensive demand would lead to a considerable reduction of price?—From those particulars it will be seen a demand could not lower the price in any one of those particulars.

631. Does it not require some intellectual direction?—Certainly it does.—

Mr. Cowper.] Mr. Cheverton has a little of the feeling common to artists against making art cheap. I take an opposite view of the case. I think the cheaper an art is and the more it is diffused the greater the demand will be, and there were to be a demand for those busts I would undertake to manufacture them at half the price; inferior artists should be put to do the preparatory work, and Mr. Cheverton himself should put the finishing stroke. There is a carving machine invented by Mr. Gibbs, in use at Croggon & Co., Pedlar's Acre; it will do much work as Mr. Cheverton's; it will carve marble, but not with advantage. It carves scagliola and oak wood beautifully, and produces very fine work. The projecting wood letters over the shop fronts are cut by it.

Mr. Wyse.] If applied to oak or hard wood the expense would be considerable?—Yes, and I have seen the most elegant Parquetrie floor made by it.

Mr.
Edward Cowper,
and
Mr. Cheverton.
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it, which would be too expensive to be attempted by hand. Much, if not all, the Gothic oak carving for the new Houses of Parliament might be done by it, and with Mr. Tulloch's machinery in Esher-street, almost all the Gothic stone mouldings might be executed; so that by this application of art to manufacture the splendid palace of the Legislature might itself be increased in splendour.

633. Could it be used for working in wood for wainscoting and for ornaments?—Yes, and there would be no difficulty in doing this.

634. Is the machinery expensive?—I believe not, but they have a patent for it, and confine it to themselves.

Martis, 21^e die Junii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Dr. Bowring.
Mr. Brotherton.
Mr. Pusey.

Mr. Strutt.
Mr. Wyse.
Mr. Morrison.
Mr. Hope.

MR. WILLIAM EWART, IN THE CHAIR.

George Rennie, Esq.

George Rennie, Esq. called in; and Examined.

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634.* Mr. Ewart.] YOU have pursued the study of sculpture for a considerable time at Rome?—I have.

635. And are familiar with the artists there?—I am.

636. As well as in this country?—As well as in this country.

637. Have you ever been induced to travel in other countries besides Italy?—I have been in Greece and most parts of Southern Europe.

638. In the course of your travels as an artist, have you ever been induced to pay attention to the subject of academic institutions connected with the arts?—On so wide a subject I should have great hesitation in offering an opinion, but history furnishes us with the objects and effects of these institutions; and I think it may be pretty generally seen that wherever those institutions have been most fostered and encouraged, the arts may be said to have uniformly retrograded.

639. You consider that where Government interferes too much by academic institutions with the progress of art, it gives it a false stimulus, and instead of encouraging it actually discourages it?—I do. I consider too much interference either on the part of Government, or too much legislation, I may say, on the part of artists, as generally happens in the case of a constituted academy, naturally tends to create mannerism in art.

640. And do you consider that sculpture and painting are like poetry, not to be encouraged by any fixed institutions?—I do.

641. Do you imagine that it would be to a great extent as absurd to encourage the pursuit of poetry by institutions or fixed rules as to encourage the sister arts of sculpture and painting?—I do; I conceive if we look at the times when art flourished most, we shall find no institutions similar to what were created, to prevent or at least intended to prevent its decline. When we look at the times of Michael Angelo, Raphael, Correggio, Titian, Leonardo de Vinci and the greatest names in the history of art, when they flourished, art was free and unfettered by rules and regulations such as have been created in the academic institutions.

642. Do you know of the opinions of any persons of eminence coinciding with you who have paid attention to the question?—I may state the opinion of one of the most celebrated French artists, Horace Vernet, lately Director of the French Royal Academy at Rome, who was so convinced of the pernicious effect of such an institution there, that he has recommended the French government to suppress it altogether.

643. Do you know if that recommendation has been carried into effect?—It is not long since the recommendation was made.

644. Are you aware if any persons, such as political economists, have turned their attention to or expressed a decided opinion on the subject?—Say has in his work, entitled "Cours complet d'Economie Politique,"—"Je doute que les académies des beaux arts contribuent beaucoup à leur perfection. Les académies ne font pas les grands maitres."

645. Do

645. Do you know whether the Germans, who have paid particular attention to it, have come to any results respecting the academic institutions which have flourished so much since the time of Carlo Maratti?—I should say, from what I have been able to learn from the most distinguished German artists, they are decidedly against academic institutions. I might state the opinion of Director Waagen, of Berlin, who gave evidence before this Committee.

646. You consider the arts are best encouraged by a system of open competition, without any interference?—I should say so.

647. Have you ever turned your attention to the origin and constitution of the Royal Academy in England?—I have.

648. Perhaps you would favour the Committee with your opinion on its laws and constitutions?—The Royal Academy in this country owes its origin to a dissension that took place in the Incorporated and Chartered Society of Artists in 1768: its rules and regulations were then framed in a spirit suited to enable it to compete with and destroy its parent rival. The competing artists, viz., the Royal Academy, obtained the patronage of his Majesty George III. to which were added apartments, but it has hitherto remained without a charter; the object, when it received the royal patronage, was avowedly to create and encourage the Fine Arts. It must be recollected, however, that we had at its formation Reynolds, Barry, Gainsborough, Hogarth and Wilson in painting; Bacon and Banks in sculpture; Stewart and Adams in architecture, and Strange and Woollet in engraving; all names of high historical reputation. We have now many great and talented artists (but scarcely in proportion to the increased wealth and population, from the institution of the academy to the present time).

649. What do you consider the defects of the Royal Academy?—I conceive the laws and regulations of the Royal Academy are suited to a private institution, but not such as a national institution ought to have; its defects exist in its internal management; they are self-elected.

650. You object to the Royal Academy as a national institution; generally you object to it?—I do; I should prefer to have no such institution; the Royal Academy stands in an undefined position; it receives its apartments from the public, its members have the royal patronage and diplomas, but its internal laws and regulations are such as ought only to belong to an entirely private institution; and in proof of that, I beg to refer to the laws and regulations of the Royal Academy, which enact that whosoever exhibits with any other society at the time his works are exhibited in the exhibition of the Royal Academy, shall neither be admitted as a candidate for an associate, nor have his performances received the following year.

651. *Dr. Bowring.*] Was that at the time of its institution?—Yes, and at present.

651*. Is it part of its original organization?—Yes; when the laws were framed to compete with the society, the Royal Academy seceded from it in the first instance.

652. *Mr. Ewart.*] Are they the existing laws?—They have not been repealed; it is in a copy of the regulations of 1815 I find this law; this copy was supplied to the Committee; this law extends to one year only—"General Assembly 163." This law I have quoted in corroboration of what I said respecting the regulations framed at the time of the institution of the Royal Academy, to enable it to compete with the body it seceded from.

653. What is the mode of election at the Royal Academy?—It is detailed at considerable length in this book; it is by ballot among the members of its own body; it is self-elected.

654. *Mr. Hope.*] What is the number of the members?—Forty; there are 20 associates and six engraver associates; however the whole management rests with the 40, the others have no voice.

655. *Mr. Ewart.*] Is publicity one of the principles of their proceedings, are they public or private?—They are entirely private, the public are not admitted to any of the proceedings.

656. Has the Royal Academy received any public assistance at any time, or do you conceive it entitled to receive it?—It has received only the apartments in Somerset House, with the addition of the royal patronage, which may be called assistance. Their claim to that assistance, I may state, is supposed to consist in their keeping schools of art gratis to students, the expenses being paid out of the funds from the annual exhibition.

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657. What schools do they support?—Schools of painting, sculpture and architecture.

658. How many professors are there; five, are there not?—There are five.

659. Dr. *Bouring*.] What is the manner of admission?—By the student producing some specimen of incipient talent satisfactory to the council. It is a council of eight, who are elected in rotation.

660. Is that a sub-committee of the whole body charged with the administration?—It is.

661. Have you known any instances of favoritism?—I would rather speak on the general management than on any particular case.

662. Proceed to state the condition and efficiency of the schools?—The schools I look upon to be, from the acknowledgment of the Royal Academy itself, in a very inefficient state. The president has more than once, of late years, reproved the students at his public lecture for the want of talent displayed in their works, and at the triennial competition two years ago no students were found deserving of the first premium in painting and architecture.

663. Mr. *Hope*.] Are the premiums allotted by the council?—It is by the general assembly of the academy that the premiums are awarded.

664. Mr. *Morrison*.] If no prize was awarded, did not that arise rather from the high standard of excellence required by the academy?—No, I should scarcely conceive that the president would in a public lecture reprove the students for deficiency, nor would the academy deny the premiums, if respectable talent had shown itself in their productions.

665. Can you give us any account of the lectures of the professors of late years?—By referring to the returns ordered by the House of Commons, No. 404, 24th of June 1834, I find that during the last 10 years the five professors of the Royal Academy, namely, the professor of anatomy, perspective, architecture, sculpture and painting have delivered in all 189 lectures, instead of 300, as required by the rules of the institution. The lectures delivered by the professors of anatomy are six annually; those have been given without any interruption. Of the lectures by the professors of perspective, none have been delivered in this important branch since 1827 to the end of 1833, the date to which the returns are made up; that is six years.

666. In 1825 and 1826, were all the six lectures delivered?—No, in 1825 and 1826 only four lectures were delivered, two were omitted. On architecture I find that no lectures were delivered from 1824 to 1831, in this very important branch; and in a great country like England, at the Royal Academy, professing to be, in some respects, a national institution, this branch of the arts seems to have been totally neglected, as far as relates to the instruction that ought to have been given by the lecturer.

667. Mr. *Brotherton*.] Is there anything stated in reference as to the cause of that?—It states Sir John Soane has been prevented by a defect in his sight for the last three years; the secretary read for him.

668. Dr. *Bouring*.] Where will the Committee find any obligation imposed of delivering six lectures annually?—By the rules of the academy.

669. Mr. *Hope*.] Have the professorships any emolument attached to them?—They receive from the academy only in cases where they lecture 10*l.* or 10 guineas a lecture.

670. Is the delivery of a lecture made peremptory on the professors by the statutes?—No, I believe not. But I can state this, that it is on these schools the Royal Academy profess to rest their claim for public encouragement, and I wish to show that those schools are defective, and consequently lessening their claim to public assistance.

671. Mr. *Ewart*.] With what regularity have the lectures on sculpture been given?—In 1824 six lectures were delivered. The exceptions were in 1825; they are perfectly accounted for, the professor having died; and there seems to have been an equally good reason in painting, one professor having died and another resigned.

672. Have you ever been induced to make remarks on the exhibition; that is arranged by a committee of the academy, is it not?—It is arranged by a committee of three, elected for that special purpose. The public are very little informed by the academy of their interior regulations.

673. What

673. What is your opinion of the management of the exhibition?—I find that great dissatisfaction exists among artists as to the management of the exhibition of the Royal Academy. Perhaps the most obnoxious and least justifiable regulation is the one by which academicians reserve to themselves the sole right to retouch and varnish their pictures after the exhibition is arranged.

674. The exhibitions are open to all artists, are they not?—Any artist may send, but the academy reserves to itself a right to admit or exclude.

675. Dr. Bowring.] Do the whole body exercise that right?—The admission or exclusion is decided by the council.

676. Mr. Ewart.] Suppose they exclude or admit, as they think proper, the next process is the view?—That is the private view, after the exhibition is arranged. But I may state with regard to the grievances complained of by artists regarding the exhibition, the academicians reserve to themselves all the best places, and also by regulation No. 8 in the printed rules, that three days or more, according to the convenience of the arrangement at the discretion of the council, shall be allowed to all *members of the Royal Academy*, to finish or paint their pictures in the places that have been allotted to them, previous to the day appointed for the annual dinner in the exhibition room. Now, I believe there is no rule or regulation of the Royal Academy that is more complained of by artists, and none which is a greater grievance than that which I have stated.

677. Other artists, who are not academicians, have not the power of retouching their paintings on their being hung up?—No, the academician has the sole privilege of admittance to the exhibition rooms, where he may retouch and finish his pictures and clean them; in fact he may put them in the very best condition to be seen; whereas, an artist who is not an academician, submits his pictures to the public view dusty, dirty and in whatever situation they may remain after the dust and bustle of preparing the exhibition is over. And in the sculpture room, I have seen busts and statues in marble with the ten finger marks of the dirty porters covering their faces, which the exhibitor to whom they belonged had not had the opportunity of washing and cleaning that the academician exhibitor had. I may state that the exhibition being in fact almost the means by which artists gain their reputation and their subsistence, there is no point on which they are more sensitive than on this exclusive privilege the academy possesses, and which, were the institution strictly private, might perhaps be maintained; but possessing as one must conceive it does, those apartments in trust for the benefit of the art generally, I cannot see in what manner this can be defended. I may say that the rules of the Royal Academy have been copied in many instances by provincial institutions in framing their rules, but this particular regulation, I am justified in saying, no institution has ever ventured to adopt.

678. You conceive the only principle on which the royal apartments were given to the academy was for national objects, and that therefore private persons ought not on that principle to interfere with a national exhibition, if it is national?—I conceive the Royal Academy hold their privileges for the benefit of the art; at least one cannot conceive that any Government should bestow those advantages on a body for its exclusive commercial benefit.

679. Mr. Brotherton.] Is there sufficient accommodation for all the pictures presented for exhibition?—No, there is not, and the deficiency of that accommodation has occasioned the establishment of other societies in London; however, as to the suggestion of the means by which that might have been overcome, I think there is one which I might venture to offer, viz., that instead of permitting eight works, as at present, to be exhibited by each member of the society, and nominally eight by every one—

680. But they are under the necessity of making a selection?—Yes. The suggestion I offer would be, instead of permitting eight pictures or objects of art to be exhibited, that number should be restricted to two or three, and I have no doubt by such restriction an exhibition of a much higher class of art would be produced, and thus give a much greater number of artists an opportunity to exhibit.

681. Dr. Bowring.] Under any circumstances, would not the smallness and inconvenience of the rooms be a great impediment to the employment of the institution as it exists for the purpose of a general exhibition?—Undoubtedly it would.

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682. Mr. Ewart.] That is an additional reason why the number of pictures exhibited should be curtailed?—Yes.

683. Have you ever heard it made an object of remark by foreign artists, and indeed in foreign professional works, the immense proportion the number of portraits in the exhibition at Somerset House bears to other paintings?—It is a very common and a very just remark. The number of portraits may be referred to the great wealth of the country, and the want of acquaintance with the arts generally among our population; another reason is, the Royal Academy existing by the profits of exhibition there is no class of art that brings more money to the doors than the portraits.

684. Dr. Bowring.] By the Parliamentary returns it appears that the portraits and busts make for a long time an average of about half the whole of what is exhibited?—They do.

685. Mr. Ewart.] Do you not imagine that, to a great extent, the number of portraits exhibited in most of our exhibitions is a proof of the great want of the extension of a knowledge of the arts among the people in this country?—Certainly, I think so.

686. Have you any other subject of complaint besides the private view and retouching and varnishing?—There is one subject of complaint which appears a very just one: by referring to the returns before alluded to, the proportion of the works exhibited at the Royal Academy by members and by the public will be seen, and the number of the students and artists who are not members make up at least five-sixths of the total number of works exhibited; now, it is a matter of estimate what proportion of the proceeds of the exhibition ought to be placed to the credit of the public exhibitors; certainly it cannot be said that the academy attract the whole, for by referring to the proceeds of the exhibition at the Society of British Artists, it is proved that very considerable sums are drawn annually where no works of academicians are exhibited. I should wish to draw the attention of this Committee to the fact, that the schools of the Royal Academy are the ground of claim on which they look for public assistance and by which to estimate whether the value of these schools is equal to the proportion of the proceeds of the exhibition collected by the artists who are not members of the academy.

687. You consider the revenues of the academy ought to be applied more for the welfare of the exhibitors generally than they are at present?—I conceive the exhibitors, with some regulation, ought to have some voice in its management, and some control over its funds; I conceive it would be quite possible to appoint a representative management to the academy as well as to any other body.

688. Is that the case with other private exhibitions, the Suffolk Gallery and the others?—The Suffolk-street Gallery exists in a very different state; I conceive the Royal Academy stands peculiarly alone, from being in Government apartments; the regulations of other private societies do not bear upon the regulations that ought to be in a public institution.

689. You conceive either that they should assume the character of a private exhibition, of a private society, or if they assume that of a national association they should have a more comprehensive character?—I conceive that the Royal Academy should either have laws and regulations framed such as are suited to a public body, or they should be strictly private; at present I consider it is quite an anomaly.

690. Dr. Bowring.] Is the state of the funds known by or have they been knowable to the public?—No.

691. Have they ever published any account of the receipts and expenditure?—No.

692. Mr. Ewart.] Is there not, between the period of the hanging up of the pictures and the exhibition, a dinner given?—A dinner is given annually by the academy, and I find that it is considered of such importance that there are two pages of resolutions respecting it in the book. The first resolution says, there shall be an annual dinner in the great room of the academy previous to the opening of the exhibition, the invitations to which are to be issued by the president and council; the guests to consist exclusively of persons in elevated situations, of high rank and distinguished talent, or who are patrons of the art. I merely say, that at this dinner, the tickets to it being exclusively confined to academicians, when the great patrons of art and all the most distinguished men in

in the kingdom are invited to it, the other artists, being entirely excluded, have not an opportunity of showing themselves or their works to the same advantage as the members.

693. *Dr. Bowring.*] What is the number of the guests?—They are not to issue more than 140 cards to the dinner; I shall also allude to this, that as the funds of the academy are raised in a considerable proportion by the public exhibitors, this is another grievance, that the funds should be spent in feasting. At the private view, which is another occasion on which a still greater number of the patrons of art are invited, the tickets to that also are confined to members of the Royal Academy; there the opportunity exists of disposing of their productions, their works are all placed in the very best situations, and as to the public exhibitor, the comparative merit of his works and the academicians' are entirely out of the question at an exhibition arranged in this manner.

694. *Mr. Ewart.*] Have not the Royal Academy now rooms bestowed on them in the National Gallery; are they not to be transferred from Somerset House to the National Gallery?—It is understood that the Royal Academy are to receive as a matter of exchange, for their rooms in Somerset House, apartments in the National Gallery.

695. Are you aware if any petitions for or against such a transfer to the National Gallery have been presented to Parliament?—Two, I believe, which have been referred to this Committee.

696. Do you consider the regulation that they should have any rooms under the royal patronage in preference to any other artists an injury to the great community of artists?—I do. It prevents all competition.

697. The royal grant of the rooms originally was a preference injurious to the great community of artists?—Yes, it enabled them to destroy the body they seceded from, and now it puts competition by any other society out of the question.

698. If you feel that objection to their having the privilege of the royal apartments for the exhibition, does it or not still more apply to their having a portion of the gallery of the nation?—Undoubtedly.

699. And do the artists feel that, being native artists themselves, one society has a portion of the National Gallery, from which other societies are excluded?—I never heard but one expression of opinion among artists, that the transference of the Royal Academy to the National Gallery would be an injury to both establishments.

700. *Dr. Bowring.*] How?—In the first place I should say, there is no room in the National Gallery more than is sufficient for the national pictures, and to maintain a free space to induce donations of pictures from individuals; for I conceive that individuals, who might be inclined to contribute pictures to the National Gallery, would be much more likely to do so did they see a space and proper light reserved for such pictures as they might be disposed to give. My second reason is, the absurdity of an apparently sanctioned national institution demanding 1s. admittance to see a modern exhibition, when the old masters are exhibited gratis in the other parts of the building. I conceive that the remarks which will be made in consequence of this distinction, will be highly unfavourable to modern art. It would also be injurious to a very meritorious society located in its immediate neighbourhood, who have petitioned against it, namely, the Society of British Artists.

701. Generally it would be an injury to any society that happened to be in its neighbourhood?—Yes.

702. Would it not discourage the formation of rival societies?—It would. It is placing one society in a position in which no other society can compete with them.

703. *Mr. Morrison.*] Referring to the space in the new gallery, have you made a comparison of the pictures now there, and in Pall Mall?—I have not. I may quote the opinion of Messrs. Woodburn, Solly and others; they consider that with the national pictures, and probably bringing the cartoons from Hampton Court, which is a great desideratum in London, there will be not more than sufficient room for hanging them properly, and keeping a little open space.

704. You give your opinion on the authority of these gentlemen?—Yes.

705. *Mr. Ewart.*] Do you think the National Gallery is too large or too small for a country like this?—I should hope it will very soon be too small.

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706. Compared with the galleries in such places as Munich, or the Louvre at Paris; is it in proportion to the wealth and intelligence of this country?—No, certainly not; in proportion to other capitals, it is on the smallest scale in Europe.

707. *Mr. Hope.*] Is there any provision made for a collection of English paintings?—No.

708. *Mr. Ewart.*] If the whole National Gallery is, in your opinion, inadequate to represent the art of a great nation, is that not a greater reason why a portion of the new gallery, already too small, should not be appropriated to any except national purposes?—I am quite of that opinion, that the National Gallery will very soon, I hope, be insufficient to contain the pictures; one may reasonably suppose Parliament will purchase, or individuals may give. I was going to suggest that the National Gallery should be devoted entirely to the national pictures, as an establishment of that kind should be; and at stated times, there should be an exhibition of modern pictures, with an encouragement held out of purchasing modern pictures of great merit by English artists, and they should be transferred to a room or a school devoted to English art, in the gallery; that this exhibition should be gratis, as it is in almost every country in Europe.

709. *Dr. Bowring.*] Is there great inconvenience in the plan adopted at the Louvre of covering ancient pictures with the modern exhibition?—No; the modern could be hung over the ancient ones by a frame-work put over them against the wall.

710. *Mr. Ewart.*] If I understand you right, the result of your general observations is this, that if Government interpose at all in matters of art, they should interpose on the principle of free competition, by holding out to all societies and artists any prize Government should think proper to distribute, but not by interfering with the regulations of, or giving preference to, any society?—Certainly; I am quite of that opinion.

711. Do you or do you not think that in some respects the want of taste, which exists in this country among the population, from the highest to the lowest, is to be attributed in any degree to the exclusiveness of our system of opening exhibitions for works of art?—I have not the least doubt of it.

712. Is there not a system of exclusiveness in this country very injurious and very unjust towards the people?—There certainly is, and I might mention instances of the desire of the people to visit collections of art. In the case of the British Museum, I think, in 1830, the restrictions, or rather regulations, by which visitors had to write their names in a book was done away with; during that time the number of visitors have trebled, nearly quadrupled, from so slight an obstruction as that being removed.

713. You consider a slight impediment is or may be a great obstruction?—Yes.

714. *Mr. Morrison.*] Do you not attribute that rather to the increased interest the people feel?—I should scarcely conceive that suddenly so great a change would take place; a great number of the lower class of people not being able to write their names, they felt a difficulty or delicacy in making such an acknowledgment; they would rather not visit the Museum than pass through such an examination.

715. *Mr. Ewart.*] Do you think any British subject whatever should be excluded from national exhibitions?—No.

716. Are you aware that in Bavaria the peasants come from the mountains, almost from the plough, and wander through the gallery with the most perfect freedom?—I have seen it in Italy; and at Paris you will see the peasantry leave their baskets of vegetables in the market, and come to the Louvre to see the pictures.

717. Does that apply to the public libraries?—Yes.

718. There is scarcely one public library that may be called free in London, for the British Museum is not absolutely open to anybody; but in foreign towns, where public libraries are, may not any person walk out of the street, demand a work, and get it?—There are many towns where libraries exist which are thrown open to the public.

719. *Dr. Bowring.*] Do you not think that the constant exhibition of fine painting and sculpture in churches must have the effect of spreading a love of art?—Certainly; there are no means by which the public obtain a knowledge of
and

and feeling for art so readily as by exhibiting, in every possible situation, fine objects of painting and sculpture.

720. Mr. *Ewart*.] Do you not think that if such exhibitions are beneficial in countries where the climate permits the exhibition of these works in the open air, as they were exhibited among the ancients, and as they are exhibited at Florence and Rome, they are almost indispensable in a country where the climate forbids the exhibition of works of art in the open air to the same extent?—I am not one of those who admit that the climate of England is very unfavourable.

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721. But if the climate acts as any impediment, is it not still more imperative that there should be an exhibition within doors for works of art, than where they have works out of doors?—Yes.

722. Dr. *Bowring*.] You have given opinions as to the vices of the constitution of the Royal Academy; on what plan would you propose to re-model it, supposing it was intended to make it a national institution?—I confess I am not prepared at this moment to propose a code of laws and regulations for the Royal Academy for making it a national institution, but this I think I may venture to say, that in any national institution the public should have equal privileges in its exhibitions, and exhibitors of four or five years' standing a voice in its elections.

723. What would you make the constituted body of academicians; supposing that there should be such a national institution, whom would you make the constituted body of the heads of an institution that should have the charge?—The exhibitors, the artist exhibitors.

724. Dr. *Bowring*.] Would you allow every body to exhibit?—No.

725. By what process would you get at this first constituted body?—I previously stated that I was not prepared to offer a code of laws suited to a national academy; from the history and effect of these institutions I disapprove of them, and I am of opinion that free competition would be more likely to advance the fine arts than granting privileges to any body of artists or endowing any institution whatsoever.

Frederick Hurlstone, Esq., President of the Society of British Artists in Suffolk-street, called in; and Examined.

726. Mr. *Ewart*.] WHAT is your opinion of the state of the arts in this country?—I consider in no nation that has attained so high a degree of prosperity and civilization, and in which the elegancies of life are generally cultivated as England, are the superior departments of art in so low a state. The works which are produced I consider much below the taste of the higher classes of society, especially since the continent has been opened, and they have become acquainted with the noble works of the different Italian schools.

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727. To what do you attribute this inferiority of art in England?—I consider the Royal Academy the principal if not the sole cause; as at present constituted, it exercises an unbounded and most depressing influence on art.

728. You are now speaking of the higher departments of art?—Yes.

729. Not as applied to the manufactures of the country?—Poetical and historical painting principally, but indirectly on every branch of art.

730. Can you explain in what way the Royal Academy exercises this depressing influence?—By its exclusive monopoly of every honour and of the highest patronage; its privileges and advantages, together with its laws, destroying all competition.

731. Can you specify the privileges and laws to which you allude?—When the Royal Academy was first established it was not intended that it should be what it has since had the credit of being,—a great national institution. Its laws were therefore framed strictly with regard to the interests of a private body, and that private body at that moment under the peculiar circumstance of competing with another private body, the Incorporated Artists, from whom they had seceded. These laws are still in force to the great injury of all other institutions, and the destruction of all fair competition.

732. Can you mention these laws and privileges in detail?—I need only instance, that no artist who is a member of any other society in London shall be admissible to the honours which His Majesty has confided to their disposal for the general benefit of artists. The effect of such a law as this is, that if an

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artist with the genius of a Raphael or a Michael Angelo, were to appear, and in consequence of his high merit should be elected at any other institution, he would be excluded from all the honours of his profession. In the scientific world, if a gentleman be elected (from merit) at one institution, it is a recommendation; but here, if elected at any other society of artists of London, he is on that account excluded by the academy from all the accredited honours which the King confided to that body under the idea that they would be distributed fairly among all artists. The King has conferred on them the power of granting diplomas, and the president is a trustee *ex officio* of the British Museum, and the National Gallery. All honours are, in fact, placed in the hands of the Royal Academy.

733. Dr. Bowring.] The honours are in their hands in consequence of their having the power of deciding the conditions on which those honours shall be conferred?—Yes.

734. They decide them in a manner at variance with the principle of their original institution?—Yes. At variance with the original intention of the King.

735. Mr. Ewart.] You contemplate the King as having given them the power for the general good of art?—Yes.

736. And the rules are at variance with that?—Yes. The object of the law I mentioned originally was, and its effect of course at the present day is to prevent artists joining any other institution than their own. It holds out this punishment in terror over them: "If you join another institution you shall be excluded the honours of your profession."

737. Can you mention any other laws that operate injuriously on the profession at large?—This law has been from the foundation of the academy publicly avowed and strictly acted upon; it is never violated. There are other laws of a similar character which it has suited the convenience of the Royal Academy to violate, of which one instance is mentioned by Mr. Rennie, that any person who exhibits at any other exhibition in London shall be excluded from their exhibition for two seasons: the enforcement of this law would interfere with their interest, and it has accordingly suited the academy to violate it, whilst the other law which says, if you become a member of any other you shall be excluded from our society, has been strictly enforced from the first to the present moment.

738. Do you wish to name any other abuse?—Yes; the law of election, by which the members of the Royal Academy are at once judges and competitors.

739. Mr. Pusey.] How?—Whilst competing with other artists they determine whether those artists shall be admitted to the honours they themselves enjoy.

740. In what respect do they compete with others?—They are competitors as being artists, and of course their works must come in competition for public favour.

741. You do not mean those who are judges of the candidates for admission in the Royal Academy are competing with them for admission?—No, not for admission; a member of the Royal Academy who is the judge whether works shall be admissible, or whether an artist shall be elected, is at the time a competitor, as an artist, with the one over whom he is judge.

742. A competitor for the approbation of the public?—Yes.

743. But would not this objection if it were acted on, necessarily lead you to this inference, that you must constitute persons judges of the admissibility of pictures who are not themselves practically acquainted with art?—A want of mere practical knowledge in the judges would lead to much less injustice and mischief than personal interest. I also wish to mention the law alluded to by Mr. Rennie, giving unlimited control over the funds. The Royal Academy compel artists to exhibit there, by declaring that unless they do they shall be debarred from all the honours and the highest patronage of the profession, and at the same time they alone have unlimited control of the proceeds arising from the exhibition of those artists' works. In referring to their returns I find, that during three years, the proportion of the members of the academy and other exhibitors was, in 1833, 45 members of the Royal Academy (with associates) and 608 non-members. In 1832 there were 48 members exhibited and 638 non-members. In 1831 the exhibition consisted of the works of 45 members and 655 non-members.

744. What was the total number of historical and poetical works exhibited in 1833?—That is in the returns, 141. F. Hurlstone, Esq.

745. How many portraits were exhibited?—Five hundred and thirty-one.

746. Mention other grievances you wish to notice?—There are a variety of rules which have been invariably acted on in the academy, such as the practice of touching up their works after they are placed, whilst they exclude all other artists from that important advantage. This oppressive grievance no one can fully understand who is not an artist. The Suffolk-street Society, to which I have the honour to belong (a private body), allow two days to all equally, whether members or exhibitors, to retouch their pictures.

747. You have presented a petition from the members of the Society of British Artists, who claim equally to share in any benefit the Government may confer on the profession?—Yes.

748. On what do you ground that claim?—Nearly all the artists who have distinguished themselves, or the principal part of them, for the last ten or twelve years, have been brought forward at the Society of British Artists at Suffolk-street. They have been first introduced to the public patronage there; after they acquired public celebrity, which they could not have done under the present system at the Royal Academy, they have been continually drawn away by the unjust influence of that institution, which I have alluded to before, to the great injury of the society which first brought them into notice; and many of the principal attractions in the present exhibition of the Royal Academy are the performance of artists who have been brought forward by the Society of British Artists at Suffolk-street, and have seceded in consequence of this improper influence exercised by the Royal Academy.

749. Mr. Pusey.] Did Mr. Stanfield come from your society?—He was a member of the society for years, but like others abandoned us in order to participate in the privileges of which I complain; which unjust privileges enable the Royal Academy continually to draw away artists, to the destruction of all competition.

750. Do you suppose Mr. Stanfield would have found a difficulty in obtaining admission for his pictures in the exhibition at Somerset House?—He must originally, before he acquired fame with us, have felt the difficulty, since he joined us.

751. Is it not stated in the returns, that a large portion of the exhibitors are non-members?—Yes, they are thirteen to one; and yet there is a greater number of the works of members hung in good situations than of non-members.

752. Mr. Hope.] The non-members would have less advantage in displaying theirs, you mean?—Yes, they would.

753. Mr. Ewart.] You are for the principle of free competition?—Yes; between the different institutions.

754. You complain in your petition of the injury you are likely to suffer by the Royal Academy going to the National Gallery; will you explain that?—It is impossible for the Royal Academy to take possession of the rooms in the National Gallery, without its being in some degree a positive recognition of it as a national institution, and thus its evil effects would be still further increased.

755. Would you read the prayer of your petition?—"That your petitioners were more than twelve years since compelled by the monopoly and undue influence of the body of artists, called the Royal Academy, to erect, at a great expense, a gallery and other buildings for the exhibition of works of art at Suffolk-street, Pall Mall East. That your petitioners having expended property to a considerable amount, and having incurred great liabilities in the erection of the said gallery, have heard with concern, that it is the intention of your honourable House to permit the gallery now building in Trafalgar-square, at the public expense, to be used for the exhibition of the national works of art, and to be occupied by the said body of artists, called the Royal Academy. That if the said intention be carried into effect, it will considerably injure the property, and ruin the prospects of your petitioners; and they therefore conceive it would be unfair and unjust towards them, to assist with public money any irresponsible body of artists to the manifest injury and depreciation of the property of your petitioners. Your petitioners therefore pray that no unfair benefits may be conferred on the said body of artists, called the Royal Academy, to the injury of the property of your petitioners; and whatever privileges and benefits your honourable House may think fit to bestow for the encouragement of art, the

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same may be bestowed equally on the Royal Academy, and on the Society of British Artists."

756. That petition explains the injury you would suffer; does it not?—Yes; Suffolk-street is the largest market for art in London; more works are sold there.

757. What remedy do you propose for the evil you have mentioned?—I am not prepared to state the precise remedy, but certainly either to create a truly national institution, which shall not have exclusive privileges for private individuals, or else to confer equal advantages on different institutions.

758. Do you mean by holding out prizes for artists to compete freely?—Certainly, one part of it might be that, but generally honours should not be possessed by one institution to the exclusion of others.

759. *Mr. Pusey.*] Might not the same object be obtained, by enlarging the rules of the Royal Academy, in such a manner as to remove the objections you stated which are entertained by artists?—That would be the same as establishing a new institution.

760. Would it not be possible to retain the royal academician and also to retain the degree of associate, but to give greater latitude to the exhibition, and also to give greater facility to retouching pictures, and to remove the various other grievances that have been pointed out in your evidence?—There is no doubt that if a new institution were established, many of the present members of the Royal Academy might become managers, and very properly so, of the really national institution, but I think any reform in the Royal Academy would in fact create a new institution, for, from its first foundation, the laws were made solely and exclusively for the interests of the private body, and the requisite alterations would certainly do away with the whole of those laws. The reform of them would reform the whole.

761. *Mr. Hope.* Do not you think the principle of self election of itself gives a mischievous degree of irresponsible power?—No doubt.

762. Without making a change in that portion of the constitution, you would not accomplish the objects?—No, certainly not.

763. *Mr. Pusey.*] In what way would you propose to conduct the election?—Perhaps by the mode *Mr. Rennie* proposed, by the artists, whose works have been considered fit to be put up in exhibitions in London for two or three years, electing a council to determine the hanging the pictures, and the reception of them.

764. *Mr. Hope.*] Should you not prefer having no society at all, to having an irresponsible one?—I certainly should. I should prefer the art being left to itself entirely. If all monopoly and all privileges were done away with, it would rise to a higher state in this country than it has ever done yet.

765. *Mr. Ewart.*] Since the academy was instituted, have the arts flourished as much as they did before?—They have not; the greatest artists had existed previous to the establishment of the academy.

766. *Mr. Pusey.*] Do not you suppose it is possible, that it is rather the decay of art which may have arisen from some other cause, that induced persons to endeavour to revive it and prop it up, by the construction of such corporate bodies, rather than that they should have produced the decay of the art?—The intention was to prop the downfall of the art in some countries, but not so in England.

767. Can you not trace the downfall of the art previously to the construction of these academies?—Yes, but I think that they have a pernicious effect.

768. *Mr. Ewart.*] They did not stop the downfall of the art?—They did not; in many instances they hastened it.

769. Do you consider them so obnoxious in giving peculiar privileges?—Undoubtedly.

770. *Mr. Pusey.*] Are you aware if there are academies existing at Munich and Berlin?—No, I am not; I am not much acquainted with the present academies on the continent, or the mode of their operation.

771. *Mr. Hope.*] Is not the natural tendency of academies to introduce motives and means of giving advancement other than those of mere merit?—Yes, it is.

772. Is it not inevitable?—Certainly, and it is the fact that the principal artists of the present day are not the produce of academies, such as *Edwin Landseer*, *Martin*, *Stanfield*, *Calcott*, *Turner* and a number of others, whose styles

styles could not have been learnt in the academy, but must have been acquired independently of it.

773. Mr. *Ewart*.] Suppose in any of the imaginative arts you contemplated to foster genius by academical institutions, do you not suppose that the same principle would apply that those institutions would fail you?—Yes.

774. For instance, do you or not consider that such an attempt to foster poetry by the appointment of a poet laureat would be something akin to fostering art by institutions?—Yes.

775. Mr. *Pusey*.] You do not extend that observation as to poetry to public schools and universities; you do not consider them prejudicial to a full development of poetical genius?—I do not think they contribute to it, except in giving the principles of that knowledge which a poet should possess, but which may be acquired without, as in the instance of Shakspeare, Pope or Gibbon.

776. Mr. *Ewart*.] You suppose that if certain rules are laid down for the mere reading of authors, that would be no injurious restriction; but suppose you should attempt to make a poet by certain restrictive rules, like academical regulations, do you not think the attempt would fail in the same way as it does in sculpture and painting?—It unquestionably would. It is necessary that a painter as well as the poet should be acquainted with all the knowledge of his time, that he should know all that his art has produced before him. It is equally necessary in a poet and a painter that they should have extensive knowledge, but the academies, beyond affording a slight assistance in that respect, rather tend to cramp the genius than to aid its development.

777. Mr. *Hope*.] Is it not quite a distinct thing to give artists the means of supplying themselves with information, and to create a corporation for the purpose?—Perfectly distinct.

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Veneris, 24^a die Junii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Brotherton.
Dr. Bowring.

Mr. Pusey.
Mr. Hope.
Mr. Morrison.

MR. WILLIAM EWART, IN THE CHAIR.

Frederick Hurlstone, Esquire, called in; and further Examined.

778. Mr. *Ewart*.] IN addition to the remarks you favoured the Committee with at the last meeting, have you any observations to make on the administration of the funds of the Royal Academy?—I have; the two grounds of claim of the Royal Academy to the privileges and exclusive monopoly which they enjoy, are the schools and the charity fund. The schools have been touched upon by Mr. Rennie, and will be no doubt mentioned by others more able than myself; therefore, I shall merely state generally, as the result of these schools, that in the poetical and historical, and all the higher departments of art which it is the peculiar province of these schools to give a knowledge of the elements of, we are inferior not only to the ancient masters, but to foreign nations of the present day, as the works in the Luxembourg in Paris, and the new palace at Munich will testify; whereas, the departments of the art, in which the English excel, are precisely those which are not taught in these schools: so far as to the result of the schools, which is one ground of the claim to the privileges which the Royal Academy enjoys. As to the other ground of the claim, I consider the charity fund, under its present administration, one of the greatest evils of that institution. According to the printed returns to Parliament, there are more than 600 individuals, not members, who exhibit annually therein on the one hand, and 45 on the other, either members or associates. Those 600, although the money is in a great measure raised from the exhibition of their works, have not the slightest control over the charity fund; and the 45, or rather 40 academicians, have an absolute control over it;

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and I should add, that these 45 have positive claims; there are salaries and superannuations to themselves, and pensions to their widows, according to the laws, and the 600 have no recognized claim whatever. They may possibly, on the recommendation of an academician, obtain assistance, but it is precarious, and that it has been insufficient is proved by the necessity artists have been under of establishing two benevolent institutions. It cannot be from the want of funds, for the Royal Academy has in its hands an immense surplus fund: in consequence of its secrecy I am not aware how the details are managed, but the whole is raised from the exhibition of all the artists' works, and it seems hardly reconcilable with justice, that there should be 600 artists who have no control over the funds, no positive claim on them, and that 40 should have an absolute control, besides pensions appropriated to themselves. Added to which, this dispensation of charity funds, this appropriation of pensions to themselves, is strongly instrumental in supporting that monopoly which I before mentioned. It is a bonus for artists to leave other societies and join the Royal Academy, and therefore destructive of free competition.

779. Have you any other observations to offer?—I would only remark generally, as to the character of the Royal Academy; it is doubtful at present, in the minds of most people, whether it is really a public or only a private institution; I think its laws will prove it to be a private institution; those laws were framed in respect of the interests of a private institution only, and as I said before, not only so, but contending as it then did with the Incorporated Artists. The principal point I wish to allude to in this, is, that when any advantages are to be obtained, the Royal Academy comes forward under the assumption that it is a public institution, and when any inquiry is demanded, it is asserted that it is a private one, which is the fact. I mentioned the instance of the President of the Royal Academy receiving from the nation the trusteeship of the British Museum and the National Gallery, which I think an acknowledgment of their being a public institution, and rendering them liable to be inquired into by the nation.

780. *Mr. Morrison.*] But the presidents of other bodies are trustees of that public institution, are they not?—I am not aware what bodies the honourable member alludes to.

781. *Mr. Ewart.*] The fact of making the president a trustee of the British Museum, and other advantages which are possessed, are themselves exclusive privileges, and therefore the more hard on other associations of artists; is not that so?—Unquestionably, for they have the credit of being a national institution, which, united with all the laws and the regulations and exclusive conduct of a private one, causes the evil.

782. The Royal Academy is not recognized as a public body by being a chartered body, is it?—No, it is neither a chartered nor a national body, but I consider they assume the character of one by exercising the trusteeship of a national institution.

783. Therefore your complaint is, that it is in the ambiguous character of being neither a public nor a private institution?—That is the complaint; I should not object to these laws if they were decidedly a private body, as such I should have no reason to object to them, but it is to the doubtful character of the institution, coming forward as it does under the assumption of being a public body, to receive the advantages that may be offered to it, and at the same time having all the laws and all the exclusive conduct of a private institution, appropriating these advantages for their own exclusive benefit.

784. *Mr. Morrison.*] Do you think the receipts at Somerset House are much larger than if the academicians exhibited their own pictures in some other place?—I am convinced that if the academicians had only exhibited their own works the receipts would have been infinitely less.

785. Do you think that it is the works of the royal academicians which form the chief attraction?—Decidedly not.

786. You would not agree that in general they are artists of the greatest talent?—I believe that there is a far greater number of artists of talent who are not members, and who are exhibiting at the Royal Academy, than those who are members.

787. You think there is more artistical talent out of the academy than in it?—Certainly; but still those artists who are out of it send there; the exhibition has the advantage of their works, from the preponderating influence of the privileges of the body drawing them to it.

788. You

788. You think the receipts would be less if the academicians took a room somewhere else and exhibited their pictures?—Yes, infinitely so, if they exhibited none but their own in private rooms.

789. The additional receipt you believe owing to the circumstance of their exhibiting in a Government establishment?—Partly so, and the great body of the artists feel the influence of it; it is exhibiting in a Government establishment and having the credit of a public body, and the dispensation of all the honours of the profession, that draws exhibitors to them. It is as though they said to artists, "Unless you come here you shall be excluded from the honours of the profession."

790. Is it not equally true of most of those bodies through whose sanction ingress is obtained, such as the College of Physicians and the College of Surgeons?—I am not aware of the internal administration of those bodies; it is a great evil in the arts.

791. Suppose the academy were denied these rooms, and that they erected a separate building, would they not be equally powerful as dispensers of these distinctions among their brother artists; would they not be so held by the public?—What I complain of is, that they are the dispensers.

792. Would it not be equally effective, the conferring of these privileges, if they were in a separate building erected by themselves out of their own funds?—My objection is not so much to the rooms as to the privileges. All the honours of the profession are placed in their hands to confer as they please on their brother artists; that is my principal objection. If they still were to retain that power, their unfair influence and control over the profession would remain, whether they possess the public rooms or not.

793. Mr. Hope.] Is it not the case that those other societies, the Society of Physicians and of Surgeons and Apothecaries, all provide their own rooms and residences?—The Royal and Antiquarian Societies are exceptions, but they have neither schools nor exhibitions, and depend on their own money and not on receipts at the door; they in fact possess but one of the principles of the academy, that of conferring honours, and above all, they are chartered. There is this distinction between an art and a science: an art can be appreciated by the public, and must ultimately depend on the public for its existence and success; but a science, for instance physic, the public generally cannot appreciate it; it is necessary that persons acquainted with it should give the diplomas. It is not necessary in art; the public at large, the higher classes in particular, are those who decide on the success of an artist, and they can well appreciate talent in art immediately that it appears.

794. Suppose they cease to have this advantage of the rooms, you could not of course object to their establishing any regulations they like for their own government, as a body?—I would not object to them, provided they were strictly a private body; I have no right to object to them; but its powers are those of a public body; for instance, conferring diplomas; in fact, all the honours of the profession are placed in their hands.

795. Do we understand what the honours of the profession are?—I mean such as being a royal academician, the only dignity in art, and the privileges which are attached to it.

796. What are they?—They and their eldest sons are "esquires" by right.

797. Each academician has a diploma?—Yes, from His Majesty.

798. What does that entitle him to?—A great variety of things; all the exclusive management of the institution; taking precedence of all persons beneath the degree of Doctor of the Universities, which lead to better employment and higher prices than other artists.

799. What public advantages have they?—The president is a trustee of the national institutions, and acts as the official representative of the arts in all transactions with Government; his influence and theirs extend to the British Institution, where their monopoly of power is confirmed by articles 4 chap. I. and 2 chap. VIII. of the rules of that establishment; the president usually receives the distinction of knighthood; in fact it is the channel from which all the honours of the profession flow.

800. Mr. Ewart.] You mean in conferring R. A. as a title of distinction?—Yes, and knighthood on the president, with the other honours and influence.

801. Does the King sign the diploma?—I believe he does; I am not aware whether he signs that of the associate, I believe that to be done by the president; *ecclat* is attached to R. A., and the artist who has it not is supposed to be of inferior talent, and is remunerated accordingly.

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802. *Mr. Hope.*] That is what you consider to be a sort of delusion, by this being supposed to be a national institution?—Yes, certainly.

803. For which you would consider it to be a sufficient remedy that they should cease to have the privilege of Government apartments afforded them?—I think it would hardly remedy the evil, if they still retain this distinction over other societies by the diploma.

804. These are the only two distinctions that in fact give them that superiority in the minds of the nation?—Yes, there is great advantage attached to the diploma.

805. *Mr. Ewart.*] Is not great advantage attached to the power of the Universities to confer the title of M. A.?—It is the same in the learned world, but R. A. takes precedence of M. A.

806. The mere title of M. A. has been the cause of the discontent of the London University, and other similar institutions, therefore among artists this title of R. A. might be considered as equally a subject of discontent, that is, the prerogative of distributing it?—Certainly; but it is not necessary to confer degrees at all in art; the public will determine who is the best artist, without the assistance of this body. But as to physicians in their present position, the public are not in the situation of determining who is the learned man or who is the quack; therefore it is necessary in that profession to have some security, but in art it is totally useless and highly injurious.

John Martin, Esq., called in; and Examined.

John Martin, Esq.

807. *Mr. Ewart.*] YOU are well known as a painter?—Yes.

808. You are the painter of "Beishazzar's Feast," and many other subjects?—I am so.

809. Have you ever exhibited in the Royal Academy?—Yes.

810. Have the circumstances attending your exhibitions led you to complain of the manner in which works are exhibited there?—The general treatment I have had at the Royal Academy is this; my pictures have been placed in such disadvantageous situations as to do me great injury.

811. Specify the sort of injury done to you by the mode of exhibition of your pictures?—With the exception of the second large picture, which was hung high up in the great room, my works have always been placed in the ante-room, in very unfavourable situations indeed, both as to light and position.

812. How many times have you exhibited?—I think I commenced in the year 1812, when I exhibited the picture of "Sadak in search of the Waters of Oblivion."

813. *Dr. Bowring.*] How many pictures have you exhibited in all?—About eight at the Royal Academy.

814. *Mr. Hope.*] In every case have you had occasion to complain of the disadvantageous position of the pictures?—Yes.

815. *Mr. Ewart.*] Have you reason to suppose you are peculiarly unfortunate, or why do you think that pictures generally are not treated so fairly as they ought to be?—I think I have been more unfortunate than many; but in general the royal academicians have so many places for themselves (the number is eight for each academician, and I believe the associates also the same number) that sufficient space is not left to give any other artist a fair chance.

816. *Dr. Bowring.*] You imagine it to be practically impossible, whatever may be the disposition of the Royal Academy, to give appropriate places to each exhibitor?—That is my opinion; and I am evidently not far wrong, since the academicians frequently occupy eight places for themselves, and each on the average takes from four to five; and as these are usually the best situations, although only for portraits, for which they are already paid, other pictures must be sacrificed; and many an elaborate historical subject which has, like most of mine, cost years of research and study, is set aside or hung in some obscure corner, where it is so imperfectly seen, as to deprive the artist of all chance of remuneration for his labour.

817. *Mr. Ewart.*] Your works are such as require a large space?—No, they are comparatively small; but being works of space and very carefully finished, they require to be placed with the horizontal line on a level with the eye, and in a strong light; instead of which they have always been, at the Royal Academy, hung high or in the dark.

818. *Dr. Bowring.*] What induced you to continue exhibiting, 38. *When you*

invariably felt they placed you in such a position that you suffered from the disadvantage?—I did not continue to exhibit with them; their ill usage, or what I considered ill usage, compelled me to go to the British Institution; and finding that I had much better treatment there, I ceased sending any more of my principal works to the Royal Academy.

819. Since you have exhibited at the British Institution, you have not done so at the Royal Academy, have you?—I did at first, but I soon ceased to do so. The British Institution used me in the most handsome manner; my pictures were always hung in very favourable lights, with due attention to the height of the horizontal line, which is of the utmost importance in works where perspective and finish of the details are carefully attended to.

820. The committee of the British Institution give no preference (in point of collöcation of pictures) to those who are members of the committee?—The hanging committee of the British Institution is not formed of artists, but, as I am informed, is selected from the directors.

821. Mr. Hope.] Is the committee of the British Institution composed of painters?—I think not.

822. Dr. Bowring.] Is the same privilege allowed to the members of the committee of the British Institution (artists generally) that is given to the royal academicians, of retouching their pictures after they are hung?—At the British Institution all those who have sent pictures have the privilege of retouching.

823. When a picture is hung up, is the painter allowed to retouch, or to finish it at the British Institution?—They have one day allowed them for that purpose, and all have the same advantage.

824. They have not that privilege at the Royal Academy?—The academicians have, but not the ordinary exhibitors. To show how this works at the Royal Academy, I will instance my own picture of "Clytie," which was exhibited there: this picture was placed high up in a corner of the ante-room, where it was difficult to get at, and where all the care of the linear and the delicacy of the aerial perspective were lost; and in fact the whole principle of the painting counteracted; but as if this were not sufficient, it was hung up with all the dust which it had received from the time of leaving my room until the varnishing day, when some kind member did me the favour to spill varnish down the centre of the picture whilst the dust was still upon it, and this was not suffered to be removed till after the private view and great dinner: this was done at the Royal Academy, and I had no means of cleansing my picture until the doors were opened to the public.

825. Did you make any representation of it?—No; it was no use; I was too young then to be acquainted with any of the academicians; but that was how my picture of "Clytie" was used; and I have felt from that time how injurious the arbitrary regulations of the Royal Academy must be to artists generally; the frames likewise receive considerable damage, and you cannot get any redress.

826. Dr. Bowring.] These facts have come to your knowledge, by which it appears this privilege is not only unfairly given to the royal academicians, but damage is inflicted on the pictures of other artists?—Very great indeed. It was such treatment as I have related which compelled me to exhibit my pictures, almost exclusively, at the British Institution, and from this time I sent my best pictures there. The picture of "Joshua," which was hung in a corner of the ante-room, was so injured by the bad light, that it produced little or no effect in the Royal Academy. I sent it afterwards to the British Institution, where it was placed in an excellent situation, and I received the principal premium of that year. From the difference of treatment in the two places, we may suppose that the picture was not ill hung because it was unworthy of a better place.

827. Mr. Ewart.] What are the peculiar positions monopolized by the members of the Royal Academy, as you seem to suggest?—Generally central situations, on a level with the eye, and where the light falls favourably on them. A bad situation is in a corner, where it may receive reflections from the opposite angle; and being placed too high above the line, or, if it is a small picture, being put down near the ground.

828. Dr. Bowring.] Do you consider, generally speaking, that the Royal Academy is well adapted for the exhibition of pictures?—No, it is not at all fitted for it; in the first place the rooms are not properly constructed; on this account, when the Society of British Artists was forming, I advised that their rooms should be octagonal, as they would then have the advantage of twice the

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number of central situations, and as there would not be any right angles, even a corner would be no longer objectionable, since the angles would be so obtuse, that there would not be any of those reflections which are inseparable from right angles.

820. Do you think that in the best positions of the Royal Academy, the apartments are favourably and appropriately built for the exhibition of pictures?—No, I think the academicians have a great deal to contend with; they have so few good situations, that they constantly differ even among themselves.

830. Mr. Ewart.] Have you had reason to complain that your historical paintings have been jostled out of an appropriate place for them by the intrusion of some petty portraits?—Yes, that is generally the case; every artist must have that to complain of, particularly those who have given a great deal of time and study to their works. It is a shame that a portrait, which is already paid for before it is sent to the place, and a thing of little or no study, should occupy the place of an historical picture. I am not the only artist who complains of it: many celebrated men do; Mr. Haydon, for one.

831. Are the cases rare in which historical pictures are painted to order?—They are very rare indeed.

832. And the case is rare in which portraits are painted, except to order?—They are usually to order. You cannot expect an historical picture to be painted so well to order; for it is generally given by the taste of the patron, without any regard to the peculiar power of the artist, who is consequently often incompetent to the subject, and but rarely equals what he would do if he were left to his own judgment.

833. Therefore historical painting represents the great struggle of art for superiority?—Yes; and being the highest branch of art, it ought to receive adequate encouragement.

834. If the exhibition at Somerset House is considered a national exhibition, is it or not more proper that the best place should be given to the best historical and poetical subjects?—Unquestionably.

835. Is it or not, not only injustice to an artist, but to the nation, to let them see in a most conspicuous place the easiest of all styles, the portrait?—Yes, it misleads the public altogether; it gives a fashion to portrait painting, and depresses the higher branches of the art.

836. Dr. Bowring.] Should you say that, taking Somerset House generally, the influence is not to direct the attention of the students to the influence of the higher department of the art?—Certainly, as at present constituted, it takes away their attention from the higher branches.

837. Mr. Ewart.] It gives a bad turn to the public taste as well as to the taste of the students?—Why, the young artist is led to think in this way: "Portrait painting is the grandest branch of the art; we can get wealth by that, and besides that, we see in the Royal Academy that portraits hold the best situations, therefore we will avoid every other branch of the art for that which requires no patronage in itself, since vanity will always prompt patrons to have their portraits painted;" and this is good worldly reasoning; for so long as portrait painting is patronized as "the only true historie," so long must historic painting be dead as an art, for artists paint to live, and it is too much to expect any one to die a martyr to his love of any peculiar branch.

838. Dr. Bowring.] Does that opinion go as far as to say that the exhibition of Somerset House has not advanced art, taking it as a whole?—I do not know as to that; you cannot stop the progress of civilization, and as that goes on, we are improving in art, and science and literature. Whatever the Royal Academy may do, they cannot stop the progress of art.

839. Do you think they have assisted or impeded its progress?—They have impeded, by bringing it into one narrow channel; and it must be obvious to every one that art must have suffered when such men as Wilkie, and many other distinguished members of even their own body, should have been obliged to leave the higher, and follow the fashion for portrait painting; speaking from myself, I know I have sustained injury.

840. That however would merely imply some defects in the administration of the academy; but do you think as a whole, that the exhibitions of the Royal Academy have contributed or not to the love and progress of art?—I cannot answer as to that; I should rather think that the general view given of the pictures

pictures, conveying the impression that portraits are considered the principal, must tend to the injury of art altogether.

841. Mr. Ewart.] You mentioned having exhibited both at the British Institution and at the Royal Academy; is the management of the British Institution at all influenced by the Royal Academy?—I do not think it used to be so, but that it is now I am quite certain, so much so that I find myself almost shut out of that place.

842. As to the mode of the exhibition of pictures which have been already shown at Somerset House and which are afterwards exhibited at the British Institution, are you aware if it is by painters generally or by academicians?—All have the same right in that respect, but the preferable situations are certainly given to the royal academicians; and my objection is, that after they have monopolized the principal places at the academy, where they have every advantage in showing their works to the public, they should obtain the best places at the British Institution at the next season for the same pictures, including portraits under fictitious names, (the British Institution professing not to receive portraits,) although notice has been given that works executed for the institution shall have the preference. Now it is assuredly unjust, that pictures which have already been favourably exhibited should be allowed to take precedence of original works, which have no other chance of being seen; and we may reasonably infer, that there must be some connexion between the British Institution and the Royal Academy which did not formerly exist, at least when I received such favourable treatment as I have before mentioned.

843. Dr. Bowring.] What course do you now take for the exhibition of your works?—Finding the Royal Academy and the British Institution to be nearly one and the same, I rarely hazard painting a large picture; when I do so, however, I am obliged to exhibit it in foreign countries or on my own account, but it may easily be supposed how few persons are likely to see works shown at an occasional private exhibition, compared with the numbers who would see them at annual exhibitions so well known as the institutions named.

844. Mr. Hope.] Who decides on the putting of pictures in the British Institution?—I am told Mr. Seguier, and he may have some friends in the Royal Academy who go with him; but I have no authority beyond hearsay for this.

845. Mr. Ewart.] Do you happen to know if any stipulation has taken place between the Royal Academy and the British Institution as to the exhibition of pictures at the same time?—No, I do not; I believe they have some sort of arrangement; but there are others who are more competent to answer that question than I am.

846. Mr. Hope.] Are not the rooms of the British Institution very limited in point of size?—Yes, they are too small for the purpose; they are not half large enough.

847. Dr. Bowring.] Upon the whole are the apartments better suited to the purposes of an exhibition than the Royal Academy?—Yes, I think they are upon the whole, but they are much too small; that is one of the evils of the Royal Academy; it is, however, their interest to keep in as small a place as possible, as they can excuse themselves for misplacing the pictures, by saying "We have not room even for ourselves."

848. Do you not think the privileges of the Royal Academy may increase the desire and ambition of reaching these honours?—Yes, if properly directed; I was ambitious myself many years ago, when I was a very young man, of becoming an academician, but the desire ceased when I understood how the body was constituted. From that time my chief desire was to show my works advantageously to the public; but from the treatment I received at the academy, I determined on never sending another picture as long as it remains at the present place, and I never shall if it rests there till doomsday.

849. Mr. Ewart.] Have you ever exhibited any of your paintings abroad?—

Yes.

850. How were you treated there?—In the most handsome manner; I sent my picture of "Nineveh" to Brussels, and I received the large medal; the King of the Belgians sent me the Order of Leopold, and constituted me his historical painter; I was also made an honorary member of the Academy of Fine Arts at Antwerp, and received numerous gratifying testimonials from some of the most distinguished Belgians.

851. Was it well hung there?—Yes; it was hung in what was called "The

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Place of Honour;" the government has been in communication with me, through the ambassador, as to the purchase of the picture.

852. *Dr. Bowring.*] Was it ultimately sold?—No; the budget was too low at the time; the purchase is therefore not yet concluded, although negotiations are still pending.

853. *Mr. Ewart.*] Did you ever exhibit in France?—I sent my picture of the "Deluge" about a year and a half ago to the exhibition at the Louvre, where it had as good a place at first as could be expected, considering that it did not reach Paris till some days after the time for receiving the pictures, so that it had not the same chance as others; the light, however, was not considered strong enough, and it was afterwards placed in a very good situation. The gold medal was sent me in approbation of my picture, and I had the additional honour of receiving from the King a present of a service of beautiful porcelain, from the royal manufactory at Sevres, as a special mark of his approbation of my works. I have received splendid marks of approbation from five of the most distinguished sovereigns in Europe.

854. Do the French artists ever complain of partiality on the part of the Royal Academy?—I cannot say; I never was in France, but am informed that the French artists complain of the coldness with which their advances have been received by our Royal Academy.

855. Suppose a foreign artist to come here, do you think he would be well treated by the Royal Academy?—I am afraid not; I have seen some clever paintings sent from abroad, and not favourably hung.

856. Will you name any?—No, I cannot; but I have the recollection of some good pictures being hung very much out of the way.

857. Are there not some in the present exhibition?—I cannot say; I have been there but once for a short time.

858. You are an engraver as well as a painter?—Yes; I have been obliged to become so, in order that the public might see and judge of my works; since I had no opportunity of showing my paintings to advantage.

859. What was the cause of your beginning to engrave?—From the cause I have stated; finding that after I had been a long time engaged in painting a picture, I had no opportunity of showing it to the same advantage as many others; and as I could not afford to execute works merely to hang against my own walls, I was obliged to resort to some means which would enable the public to see my productions, and give me a chance of being remunerated for my labour.

860. Does the British Institution give any premiums?—Yes; I have received two premiums from the British Institution. The first was the principal premium (100 guineas) of that year, for "Joshua commanding the Sun to stand still." The next premium I received was the principal prize of the year (200 guineas) for "Belshazzar's Feast." I think that artists have a much better chance of selling their works at the British Institution than at the Royal Academy. I shall never forget the kind and generous treatment I received from Mr. H. P. Hope, at the time of purchasing the picture of the "Fall of Babylon," which preceded and indeed led to the painting of "Belshazzar's Feast," as a companion-subject. The "Belshazzar" was likewise sold at the British Institution.

861. Were any of the subjects for which you got a premium at the British Institution previously exhibited at the Royal Academy?—"Joshua" is the only one.

862. That had been exhibited?—Yes; the year before at the Royal Academy, and so ill hung that it is of that picture I have most to complain, for by the public opinion it is evident it was worthy of a better place.

863. Might I ask if you have not pursued the arts in another shape formerly, and more connected with manufactures, than as an historical painter?—Yes; I was compelled to do so from circumstances in the former part of my life, as all artists must have a beginning.

864. Have you ever, in consequence of your previous occupations, been led to consider the question of copyright?—Yes, that is a sad case; I have been almost ruined by the want of protection. I have kept my last two plates back in the hope that a new law for the protection of copyright was forming; but I am compelled to bring them out at all risk, as there seems to be no certainty when the new law may be made. Mr. Turner himself feels the necessity of a copyright; he and I were trying to get something done, but we could not succeed for want of proper co-operation from our brother artists.

865. *Dr. Bowring.*]

865. *Dr. Bowring.*] Do not you suffer from the piracies of other countries?—Yes, the French make slight copies of my works, and undersell me here in England, and over the whole world.

866. But the introduction of copies of works emanating from England is protected by the law, is it not?—No, we are not really protected; if a man is detected selling pirated works, there is no real protection; for example, in a case of my own, upon going to law I proved that a man had sold one copy of each plate, and the jury only gave me damages to the amount of what I proved he had actually sold.

867. Is not the condition of artists precisely the same as that of booksellers?—I do not know; all that I do know is, that there is no protection for engravings or mechanical designs. The laws of copyright and the patent laws are all non-brings out.

868. Are there any cases in which engravings have been pirated here?—Yes, I believe I have had occasion to complain of it here.

869. *Mr. Ewart.*] There is a private view at the academy?—Yes.

870. Is the power of admission to that view confined to academicians?—I believe they have the power to send to whom they please; and they take good care that none but themselves shall receive benefit from the private view. This is one of the evils we have to complain of, for it gives the academicians an unfair advantage over other artists, and instead of a public, the academy becomes a private institution, from its monopolizing all the benefits which would otherwise be diffused among the artists generally. Now, persons would expect that at the private view of a national academy the invitations should not be confined exclusively to the patrons of the fine arts, but should be extended to persons distinguished in science, literature and art, whether in or out of the academy; but literary and scientific persons are rarely invited, and an artist, who is not an academician, is never seen, unless he has obtained a ticket through some private friendship or other.

871. *Mr. Morrison.*] You include the associates, of course, when you say the academicians?—Yes, but they are in an unfortunate situation.

872. *Mr. Hope.*] They have a chance of becoming academicians, I take it?—Yes; I think it is degrading to be situated as they are, for a man who is worthy to be an associate is worthy of being an academician.

873. *Mr. Morrison.*] Is it not a rule to elect members from the associates?—They must first be associates before they become academicians, so that they must be first degraded before they are exalted; and while they are associates they must be most humble to the academicians, or they will never become such themselves; those are facts which I understand from information.

874. Are there any other complaints you would notice?—Nothing further than that I find myself excluded from every place where the influence of the academy and Mr. Seguiet extend. For example, I have never yet received a card of admission to the galleries of the Duke of Sutherland or the Marquis of Westminster; I have never been invited to the institution on those evenings when the rooms were lighted up for the reception of the patrons, and persons of high talent in art, science and literature, whilst academicians are admitted as a right. Even on the occasion of a second exhibition of a selection from the works of distinguished living artists, although my "Seventh Plague" was exhibited, I was excluded on the ground that the picture was not in my own possession. I am, besides, never invited to the private views at either the institution or Somerset House, so that I am not only driven away by the ill usage of my works, but am shut out from those other advantages enjoyed by members of the academy.

875. *Mr. Hope.*] Do you think art is better advanced by the existence of any society for the purpose of forwarding it, or by its being left to itself?—To be beneficial it requires very good and open management, but if confined to a few self-elected and irresponsible individuals, it must injure and retard the advance of art generally, and only be of advantage to those who could not stand without such aid. I do not see how it can be of much service to such men as my friends Mr. Howard here, and Mr. Wilkie and Mr. Turner, and of about twenty other very clever men among them, who may safely rest upon their own merits. In speaking against the academy, I wish it to be understood to apply to the system, and not to the individuals, for I am proud to reckon amongst my friends the most distinguished

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members of the body, and have to acknowledge on various occasions the kind and generous support they have rendered me.

876. *Mr. Ewart.*] It is against the system you complain?—Yes, entirely.

877. *Mr. Morrison.*] You would think some such body as that necessary?—There ought to be some sort of institution belonging to the country, but it should be open; if otherwise, it would be better to have none. Speaking selfishly, it would be to my advantage to have none, for I should then have my fair chance of patronage; whereas, it runs now only in one direction, and has not approached me for several years; not since Lord de Tabley and Sir George Beaumont died; they were great patrons of art, but since their deaths I do not think I have seen one of the patrons of art in my room.

878. *Mr. Ewart.*] Then you consider that the basis of encouragement to an artist should be free competition?—"Clear stage and no favour," as the saying is.

879. *Mr. Hope.*] You must have some place for candidates?—Yes, but it should not be confined to a few men, and those few always having the same privileges.

880. *Mr. Morrison.*] You would think some such society desirable, but that it should be founded on a more popular basis?—Yes, that is my opinion.

881. Were not the collections of Sir George Beaumont and Lord de Tabley chiefly pictures of the royal academicians?—No; that is where Sir George Beaumont and Lord de Tabley showed their great patronage of the art. They did not confine themselves entirely to royal academicians, but whenever they found an artist whom they thought worthy of notice, he was sure to be applied to by them. Many have become academicians since they were noticed by Sir George and Lord de Tabley.

882. Were not the greater part of Lord de Tabley's pictures painted by royal academicians?—A great many, but I do not think the greater part were. What rendered the patronage of Sir George Beaumont and Lord de Tabley so advantageous was, the opportunity they afforded all artists of meeting the patrons of art at their houses.

883. If that were so, would it not be a proof that they considered the men of talent generally were royal academicians?—If it were so, it would prove that they thought the academicians were generally men of talent, and one-half of them are first-rate men; but how many others are there who are not in the academy?

884. *Mr. Ewart.*] You think it has a bad effect on the public taste to turn away the attention and patronage of the public from the free choice among all paintings generally, to such paintings as are painted by academicians; does the existence of such an institution divert the attention of the public from art generally to the academy?—It diverts the public taste the wrong way. I have, in my evidence on arts and manufactures, given an opinion as to the formation of a national institution for the advancement of art, and its connexion with the British Museum.

885. *Mr. Morrison.*] There must be an exhibition, and therefore there must be a body to select?—Yes, but I do not think that the body who have that power of selecting should be permanent.

886. How would you constitute such a body?—I think they might be elective for a certain length of time. All artists having exhibited two or three years in London might have the privilege of voting for the managers of such exhibition.

887. *Mr. Ewart.*] At all events, if the pictures are to be chosen for a national exhibition, ought they to be chosen by a body nationally appointed, and not by a private society; as, for instance, if the exhibition at Somerset House is considered as a national exhibition, would it not be fair that the persons who are to select the pictures should be of a more general and national description, rather than that of a private society?—Yes, certainly; but as respects the selection of the pictures, it appears to me that it would be advisable to have a gallery sufficiently large to allow of the exhibition of every work forwarded, as all artists would then have a fair chance of being seen. I understand it is so in France; indeed we might take some valuable hints from the general management of art there. The power of selecting those works which are deserving of the principal situations should be intrusted to the hanging committee, which should be composed of artists and gentlemen who have considered art sufficiently to enable them to judge of the appropriate places.

888. *Mr. Brotherton.*]

888. Mr. *Brotherton*.] How do you reconcile that with the opinion you have expressed, that it should be by some election, principally by the artists; that it should be a selection out of the artists; is not that the same as an election by the artists?—No, it is not certainly; a certain number of gentlemen might be candidates, and the artists in general might have the power of voting for those whom they considered competent.

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889. Would you give the preference to a selection by the Government from among artists, or an election of the governing body by the artists?—I should think I would give the preference to the artists.

890. Mr. *Morrison*.] Then what qualification should your constituency have; have you thought of that?—I have already suggested that all artists having exhibited for a certain period might have the power of voting.

891—2. Mr. *Hope*.] Would you have a constituency over each branch of the art, one for oil painting, one for sculpture, and another for architecture?—That is very good; I think there should be a proper representative for each branch of the art.

893. You would not have the members of one branch vote for the representatives of another?—Yes, I think they might; although they might not be so capable of entering into the details of the different branches, yet every artist must have some taste or knowledge of art in general; he cannot be in any one branch without gaining some understanding of others from frequently seeing them, as he is never so completely devoted to his own style as to shut his eyes to every other.

894. Would not the result of that be the having a greater number of oil painters in proportion, and that the oil painters exclusively would decide on the exhibition in all other branches?—I think not; but an oil painter would be able to judge even of a piece of sculpture, and say such a one is a greater sculptor than another. It would, however, be necessary to provide for such a contingency.

895. Mr. *Brotherton*.] You would require the number of representatives to bear some proportion to the constituency in each branch?—Yes.

896. For instance, if half the artists were oil painters, and there were only a small number of sculptors, you would not have as many representatives for the small number of sculptors as for the large number of oil painters?—No, I should think not; they ought to bear a proportion but I am not quite clear on the subject.

897. Mr. *Ewart*.] You have been talking of the appointment of a general body to select the pictures for the exhibition; what do you think of the system of not acknowledging the existence of such a body, but in allowing all societies, like the British Institution, and the British Artists in Suffolk-street and the Royal Academy itself to compete freely with one another?—Competition is the fairest way.

898. What do you think if Government were to empower a certain body of persons deputed from the artists, namely, persons of acknowledged taste, to select out of the different exhibitions occasionally, to award premiums for the best works indiscriminately from all exhibitions of artists?—I think it would be good.

899. That would be the principle of allowing all societies to compete freely for prizes under the administration of Government, making Government the distributors of premiums and not the administrators of the laws of any private society?—I think it would be perfectly right.

900. That has been suggested as the alternative of the two?—It appears a very good principle, generally.

901. Mr. *Morrison*.] But are not the societies of the Royal Academy and the British Institution essentially different; the one being composed of patrons, the other of professional men, are they not?—Yes; and it appears to me that the system at the institution is the better; at least I had more fair play from the directors of the institution than from the managers of the academy; indeed I am indebted for the major part of my success to the institution: there has been a change for the last few years, when I believe the latter has been almost entirely governed by Mr. Seguiet. The academy seems likewise to have obtained more influence there than formerly.

902. Mr. *Ewart*.] Suppose you admit the principle of free competition among all societies, under whatever form they might like to be administered by artists or other individuals; do you think that they should all be on this principle of non-interference by Government?—The Royal Academy has an advantage over the

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British Artists, in having the patronage of the King and the Court; and if that patronage was taken away or given to both societies, they would stand on equal grounds as they ought.

903. In fact, the privileges and the exclusive system is injurious to the growth of art?—It is most injurious to all gentlemen who prefer relying independently on their own merits.

904. *Mr. Morrison.*] You speak of the patronage of the King; is it confined to the Royal Academy?—Entirely; he is compelled to do so; he is almost limited, and tied hand and foot.

905. Are you aware that His Majesty has ordered some marine paintings from an artist who is not a member of the academy?—I know His Majesty has ordered a marine painting from a recently-elected royal academician, Mr. Stanfield, and deservedly so.

906. *Mr. Ewart.*] You think, generally, the royal patronage goes to the Royal Academy?—Yes; so much so, that I have not heard of any other: I perhaps ought to be ashamed to say so, since I may show great ignorance of what is going on.

907. *Mr. Hope.*] In fact, the great advantage they enjoy is the possession of the rooms, which gives them the appearance of being incorporated by Government?—Yes; and other patronage. They are supposed to be a chartered body; but I understand it is not the case.

908. That which does give them the exclusive character of possession of Government apartments?—Yes; and it does injury to the artist who is not an academician, in this way: the ignorant part of the public imagine that an artist has not arrived at any height in his profession unless he is an academician, and consequently look upon him as beneath their notice. In the country and on the continent I am generally supposed to be in the academy, and my letters are constantly so addressed. I have been sometimes amused on receiving letters from the continent with merely my name, profession and London, which had been taken previously to the academy, and "*Not known here,*" written on the back. I do not think, however, that the academy has so much weight now as it used to have.

909. *Mr. Ewart.*] Has it not some of the emblems of royal patronage?—I think so.

910. Is not this an emblem of royal patronage to some extent, that there is always a military guard at the door?—Yes; that pomp does injury. A soldier is ordered to stand on parade before the academy; the same should be done at the Society of British Artists.

911. You are aware that the Royal Academy have new rooms appropriated to them in the National Gallery?—Yes.

912. Do you consider that a privilege or not?—I do not know yet; I feel that when they have moved into those rooms appropriated by the nation, at the nation's expense, I shall have as much right to send my pictures there as any academician.

913. Then they must alter all their rules if they accept that place, you think?—I think the Government would have the privilege of saying, "You have abused so and so; you must give fair play."

914. Are you aware whether they may be turned out any day by Government; that is, if any person presented a sufficient number of paintings to fill the National Gallery, the Government would have the power of turning them out?—I am not quite aware of that.

915. The question is, whether you thought from having those rooms, being in those rooms belonging to Government, it is an advantage they possess over the other bodies of artists in other parts of the metropolis?—Certainly, if they are to have the same privileges they have had in the Royal Academy.

916. They can make such rules as they please, but is not the simple fact of their going in there preferably to other artists,—is not that itself a privilege and an advantage?—Undoubtedly; and if they are allowed to hold the same advantages, with their present method of treating their own works, the preference will be most iniquitous. I cannot, however, think that such will be the case, for if they will not alter the laws themselves, they ought to be altered for them.

917. *Mr. Morrison.*] Your objection is, that they should have left to them the power of deciding which shall or shall not be exhibited, and leaving the decision to the Royal Academy; that is what you object to?—Yes, for they always see to themselves.

918. Do

918. Do not the Royal Academy always cover the walls with pictures; that is, they admit as many as they can?—The first thing they do is, to seek out all the best parts for themselves; and the next best are appropriated to their friends; as many of the remaining pictures as they can find room for are then hung in the empty spaces, according as they may fit into the corners, without any attention to the merits of the works, and it is easy to suppose what ridiculous situations some are placed in.

919. Suppose the academicians were to have the privilege of the exhibition reduced one half: suppose each were restricted to four, would that be an improvement?—It would be an improvement; as the rooms are so small, it would enable them to do more justice, and they could not have the plea of want of room.

920. Mr. Hope.] Do you not think the mere understanding of this investigation, is likely to lead to considerable benefit?—I think the inquiry must be beneficial.

Mr. John Burnet, called in; and Examined.

921. Mr. Ewart.] YOU are a celebrated painter and engraver?—I am an engraver principally.

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Mr. John Burnet.

922. You engraved Mr. Wilkie's pictures?—Yes; I have engraved several.

923. Give us your opinion of the state of the art of engraving as it now exists in this country, as a means of diffusing taste?—It scarcely requires an opinion, as it is so well known. The art of engraving has arrived at so great a height in England, that it is known all over Europe; so much so, that pupils are sent here from the different academies, viz. from France and Holland, and Russia and Prussia, to finish their education. Some years ago it used to be the reverse; we used to send out pupils to finish their education abroad. This is a sufficient proof that the art of engraving in this country, in the eyes of foreigners at least, has arrived at a great height. Indeed our style of engraving is diffused all over the continent; they are now imitating the line manner of engraving practised in this country.

924. Is the same degree of honour paid to the art of engraving in this country as abroad?—Certainly not; no attention or respect is paid to engraving in this country. The public consider engravers only as a set of ingenious mechanics, which is not the fact. The art of engraving, the department I talk of, is more a translation of a picture than a copying; it is a process of difficult management. What the general body of engravers find fault with is, that the honours attached to it are only half conferred; that is, the Royal Academy allow all engravers to be elected associates, but it is impossible they can ever go a step higher; consequently, if I was to put down my name, I might be elected an associate engraver of the Royal Academy, perhaps, but I would then be more degraded than now, for I should rank inferior to a royal academician. Consequently (perhaps with one or two exceptions) no engravers of eminence will insert their names. The great founders of the art, Strange, Woollet and Sharpe, never put their names down. Inferior artists have put their names down, and so it has produced an injurious effect; it has given a value to inferior art to pass current through the country, as the public generally are not aware what is good or what is bad. We would rather, generally speaking, have the Royal Academy to erase the privilege of six associate engravers being tacked to their body. If they would let us alone, it would do as well as elect one or two engravers royal academicians, which is talked of. I am not aware of the general feeling, exactly, but this is what we complain of; for instance, Sharpe and Rainbach, instead of putting "Royal Academy Engraver" to their works, they put "Member of the Imperial Academy of Vienna," or St. Petersburg, as they are full members of these academies. So in France, engravers are full members of the National Institute; but here they do not rank of the same standing as on the continent.

925. What is the difference of the position of an engraver in the Royal Academy of Fine Arts in France and here?—He is a full member there; he is allowed to give a vote on the character of art in the country. If we thought it an honour, we should strive to get it. The Royal Academy know it is no honour, and yet they will not alter any law by which we might endeavour to become members, considering it an honour.

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926. Mr. *Morrison*.] Is the number of the associate engravers generally complete?—Generally; but to do so they have been obliged to elect engravers of an inferior walk; that is to say, in the most difficult department of the art, and that which is the highest appreciated, viz. the line historical engraving, they have not so many. I am not quite sure, I have not looked over the names, but I think there is no eminent line engraver of the present day, if I except Mr. Bromley, who is an excellent artist.

927. Do you think we are superior in the art of engraving to other nations on the continent?—Yes.

928. Are we not equally so in landscape painting?—Certainly, I think so; we stand decidedly high, and also in portrait painting.

929. Are we deficient in historical painting?—I do not know that we are.

930. Do we not labour under great disadvantages from the want of exhibiting our pictures in churches and large public buildings?—No doubt that is the true encouragement to give; it is of no use buying old pictures as specimens for our instruction, if when we have arrived at a complete knowledge, it turns out there is no demand for our talent; you have taught us a profession for our own ruin.

931. Would that not be sufficient to account for our inferiority?—I do not think we are inferior. If called out, I consider there is more talent in Great Britain connected with the Fine Arts than in any place in the world.

932. Mr. *Hope*.] If we should be inferior, do you agree with the opinion of the last witness, it is in the branch of art professed to be taught in the Royal Academy; supposing we should be inferior, does it appear that it would be in the branch that professes to be particularly taught by the Royal Academy?—I do not know that we are inferior.

933. If we were, would it not be in the branch the academy professes to teach?—Very likely; but the academy, I venture to say, in historical painting, that is, the historical painters of this country, are better than those of France and Germany; and I have seen exhibitions in both countries certainly as far as correct drawing goes, on severity of outline, which are perhaps superior to us; but in the general arrangement, in the knowledge of light and shade and in the distribution of colour, they are very inferior.

934. Those particular branches of drawing it is the particular object of the Royal Academy to teach?—Yes.

935. And the other branches in which you apprehend we are superior, are not taught or are not capable of being taught by the academy?—They are perfectly capable; the Royal Academy have not the means, they have not the room; for example, I saw at Munich a young man constructing a design in historical composition in the great room of the academy; there were perhaps seven or eight lay figures set up in groups with draperies, and arranged in his own manner; now there is no opportunity of doing that here, consequently it is carrying the art of design much further.

936. If there is no opportunity, does it not prove some deficiency in the construction of the academy?—It is a mere matter of opinion, as I have often said in respect to young men going to Rome, where the academy, at their own expense, send young men, that he seldom comes back a much better painter than when he went out; though he sees the finest models at Rome, and the finest pictures; in fact he does not answer the expectations formed of him.

937. How many young men does the Royal Academy send out?—I am not aware; generally one in three years.

938. The word generally might be spread over a great space of time, might it not?—I thought they always had one out there. I know France and other nations have pupils always at Rome; I thought it was the same here.

939. Mr. *Ewart*.] Could you tell us what would be the best means of advancing the art of engraving, or protecting what has been accomplished?—What I thought the best means is what I have observed in several academies abroad, and in several palaces; that is, to have a public room set apart for the exhibition of works of engraving, what are considered fine specimens of the art. Now, if a room in the National Gallery was appropriated to the exhibition of fine engravings of the English school, it would be of advantage to the student, and also give the public a better knowledge of fine engravings. The time will come when the art of engraving will be deteriorated unless some such means are taken. So much cheap art has got afloat, that it is almost impossible to stop it.

940. Dr. *Bouring*.] Do you not think that that art has made more progress than

than any other almost?—No; I do not think we are superior to Sharpe, or Woollet or Strange; we have got a different mode at present; we try to carry it further, and perhaps introduce finer work; but those are the great founders of the art of English engraving.

941. Do you think there was ever a period in which there was such a diffusion of beautiful engravings?—Perhaps not; there is a greater quantity now from the introduction of engraving on steel, though I do not know that a greater number of impressions is taken from large works. In the year 1775, for example, they used to sell as many impressions of a fine print as now of some of Woollet's and some of Strange's; there were sold as many as 1,300, which was considered a very great number.

942. That would nearly exhaust a copperplate?—It ought, but we sometimes make it go much further than that. We do not complain of the want of encouragement.

943. Do you think, on the whole, the art of engraving in France is as much advanced as in this country?—No, I do not think it is; there is a certain art of engraving that is polished cutting and regular work; but we do not consider the art there has advanced, nor do they think so themselves, as they try to imitate the English artists.

944. Mr. Brotherton.] Is there a sufficient supply of students in the art of engraving?—Too many. As the art advances, and so many prints are sold, every one wishes to send his son to learn engraving.

945. Do you find them tolerably well stocked with an elementary education adapted to the art?—I think not; I do not think they are aware of what an engraver requires; in the first place, they are very deficient in drawing; next, they are very deficient in taste; two things very necessary.

946. Does there exist any institution at present which might give that elementary instruction fitted to form a student for the further pursuance of the art of engraving?—Any academy would fit them as far as drawing went. I was myself brought up at the Trustees' Academy in Edinburgh, where I got a knowledge of drawing and light and shade, and also colouring.

947. Even supposing in the capital some facilities for that early instruction existed, is there not a great want of such facilities, generally speaking, in the towns of the three kingdoms?—Certainly, very little; I would form one in every town, the same as in Edinburgh.

948. Has any plan occurred to you, by which provision might be made for the early instruction of students intended for artists?—They cannot begin too soon to teach them to draw; very few people can draw; that is, very few people can see exactly what is before them, viz. the exact shape and colour, and appearance, so as to transmit it to paper.

949. Do you not think that if the elements of drawing were taught in the Lancastrian or primary schools, that that in itself would be creating a supply of more accomplished students?—No doubt there would be a sufficient number of artists for all Europe if every one learnt to draw, after learning to write and read; I have seen very young children draw exceedingly correct.

950. Has not your experience shown you that in a great number of cases, young men desire to devote themselves to a particular study, without having any particular aptitude for it; for instance, the art of engraving?—Yes, but it is not possible they can know better; it requires a long study; I myself served seven years' apprenticeship, and though I have practised it thirty years, I do not consider myself perfect in handling my instruments. I was speaking rather of drawing, which I think might be very easily taught.

951. Fewer mistakes would be made in the choice of a profession, if attention were more early directed than it is to the elementary studies of the art?—Yes.

952. Mr. Ewart.] The great fault of English artists, others as well as engravers, is the want of correctness of drawing, is it not?—It is the greatest fault; but English engravers generally, the best engravers, are not deficient; they are obliged to come very close; we have to reduce a picture to a very small compass, therefore every error is magnified.

953. The fault of those coming to learn engraving is the want of correctness in drawing?—It is certainly.

954. In other countries, whatever the relative merits of Englishmen generally are as compared with others, correctness of drawing is made more an object than in this?—Yes

Mr. John Burnet.

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955. Would not a knowledge of anatomy and botany, even mechanics, be likely to contribute to the advance of a student who devoted himself to engraving?—I do not know in what way; anatomy of course, and botany, but we learn anatomy, &c. under the head of drawing. All I wish is, that something should be done for the advantage of art.

956. Have you suggested what you think sufficient?—I do not know if we can have rooms for any exhibition of engraving.

957. Mr. Brotherton.] Have you felt any injury done you by a piracy of your works?—No, they are generally too large to copy the same size, they are copied small; I have always resisted prosecutions, and I have advised my publishers to do so; they serve as a sort of advertisement. What I would suggest as an advantage to engraving is this; in the British Museum there are a great many fine prints; now, engravers are not generally admitted there without circuitous applications, and they are not aware of it, consequently it is of no use to them; it is of more use to engravers these fine prints are, than to any other class of people; you have the opportunity of comparing your own works with those who have gone before you, and you are able to draw some inference from them.

Martis, 28^o die Junii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Dr. Bowring.
Mr. Brotherton.

Mr. Pusey.
Mr. Hope.

MR. WILLIAM EWART, IN THE CHAIR.

George Clint, Esquire, called in; and Examined.

George Clint, Esq.

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958. Mr. Ewart.] YOU are a painter, and formerly were an associate of the Royal Academy?—Yes.

959. Are you an associate now?—No; I felt myself compelled to resign, as after having waited a reasonable time, I felt myself in a degraded situation, and I never could depend on having a picture hung in a decent place, about which I was deeply interested.

960. Dr. Bowring.] Did you make many trials for that purpose?—I did, in two instances I can remember; one was a picture about which I was deeply interested; about six years ago, I think it was, and it was only 30 inches by 25 inches in dimensions, and I went to one of the hanging committee, an academician, who had not an interest, he was not a portrait painter, and I discussed the question with him as to what the rights of an associate were; he hesitated a good deal. I argued that they must have some rights however limited; it ended in his saying he would put the picture in a reasonable place. When I went to the exhibition I found it put up high, whilst one of the hanging committee, who was a portrait painter, had put up eight of his own pictures in the best place.

961. Mr. Ewart.] What is the general condition of the associates of the Royal Academy?—After waiting a reasonable time, they may be considered as in a state of degradation, their claim to having their pictures put up being secondary to those of the academicians. I was 14 years myself on the associates' list. Some are elected after being two years; there are cases where they are only one year.

962. Dr. Bowring.] Is not the general understanding that the period of being an associate is a period of probation?—I have no doubt the academy may think so, but it is very evident to me that, if they are neglected, instead of being honoured they become degraded, because the requisites for admission into the Royal Academy are talent and good moral character. If they are kept many years, as I have been, it is a fair inference that the candidate is deficient either in one or the other.

963. You would have graduations follow one another as they do at the University?—They should follow one another, but I believe the Universities are not parallel cases.

964. Mr. Ewart.] Examination is the test there?—I believe so, and they are perfectly pure in their decisions.

965. You waited a considerable time during the period, in the expectation of being elected an academician?—Yes.

966. What degree of support did you receive at the last election of academicians?—The votes there are secret, but it reached me that I had seven, all highly distinguished men, and perfectly independent, that is, having no direct professional interest opposed to my own. The candidate who was next to myself had eight. It may seem a small number, but at the meetings the academicians are generally divided for different persons, and that makes the number often appear small.

967. You think you were hardly treated at the election?—Very hardly treated, so much so, that there was no alternative, and I felt it absolutely necessary to resign.

968. *Dr. Bowring.*] Can you inform the Committee whether, independently of the non-advancement, and the non-hanging of the pictures in fit places, you have any grievance to complain of as an associate?—I have, but I durst not complain. I consider the associate in a state of vassalage, and were he to complain he would become a marked man.

969. *Mr. Ewart.*] One grievance is the state of vassalage he is in?—Yes.

970. *Dr. Bowring.*] Do the associates ever meet as a body?—No.

971. Have they, as a body, ever made any representations to the academicians?—Not that I know of; I did, myself, in one instance make a complaint, it was about the situation myself and several other old men were placed in at the dinner.

972. You cannot state generally that complaints have been made?—I think the contrary; I do not know of any complaint having been made, but I do not say complaints have not been made.

973. *Mr. Brotherton.*] Do you know whether the associates are elected by a majority of the votes, or by the greatest number of votes given to each candidate; for instance, supposing there were four candidates, and one had twelve votes and another nine, and another ten and another seven, the greatest number might not be a majority of the whole of the votes, although he might have the greatest number of votes with him?—I cannot answer your question without stating the nature of the elections. It is a double election from the whole list of associates, who are the only candidates for the honour of royal academicians. I believe that every academician is furnished with a printed paper; he makes each academician make a mark, a scratch against one of the names, and the two names having the greatest number of scratches go to what are called a ballot, and one of the two is elected.

974. *Dr. Bowring.*] Is the mode of the election of an associate precisely the same as that of a royal academician?—No, because the number of candidates for associates are generally numerous; I believe there are a greater number; I do not know what are the number; I suppose they must be very great. I believe then there is a scratch against the names, and they go to the ballot in the same way.

975. Do you mean that every academician has only one vote?—Only one vote upon one election.

976. That is he cannot vote for two, to be in the list of secondary candidates?—No, he has only one vote at one election; there may be two or three elections, and he would have a vote for each.

977. *Mr. Brotherton.*] In the election you allude to you had seven votes and the other candidate had eight?—The one next to me, that is from the best I know of it; I am told so; there is no means of getting it officially; it is generally known.

978. You were the only two ballotted for?—No, there were three; if I had had eight, it would have become a question who should be presented with the president, which of the two having eight should have gone to the ballot.

979. You did not go to the ballot at all?—No.

980. *Dr. Bowring.*] This was in the 12th year of your associateship?—In the 14th year.

981. Do many refrain from voting?—No, they were divided.

982. *Mr. Brotherton.*] You had seven marks opposite your name?—Seven.

983. *Mr. Ewart.*] Which are the persons to go to the ballot; those who have the highest marks?—Yes, the two highest.

984. There was one above the eight?—Yes.

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985. *Mr. Pusey.*

George Clint, Esq.

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985. *Mr. Pusey.*] Who were the gentlemen on whom the election fell on that occasion?—*Mr. Gibson and Mr. Cockerell.*

986. *Mr. Gibson the sculptor, and Mr. Cockerell the architect?*—Yes.

987. What is your opinion of the fitness of the Royal Academy to administer the honours of the art in the present state of the fine arts?—I think it very improper indeed, and for these reasons: in the first place I have no doubt that there is a great deal of partiality in the elections; in the next, they are under no responsibility, no check, no control; and again, the number of artists of high talent are so numerous, that I consider it a great injustice to them that a small number of persons should have such a high honour attached to them.

988. *Mr. Brotherton.*] What remedy would you propose?—Enlarging the numbers, and doing away with the associates altogether.

989. *Dr. Bowring.*] Would you give them a self-elective power?—I wish that could be done away with, but I fear it cannot. What I should most earnestly recommend is, to do away with the associates altogether, and to enlarge the numbers of the academy, by making the present list of associates academicians, and in future having no associates; for those two classes have a most powerful tendency to demoralize each other.

990. *Mr. Brotherton.*] In what respect?—One class become sycophants, the other despots; that is what I have found in my own experience.

991. *Dr. Bowring.*] Would not the evil continue if self-election were preserved?—Yes, it would, and I do not think there is any scheme for distributing honours granted by the kings of this country, that can ever be justly carried into effect, unless there is an appeal somewhere. You will be told, perhaps, there is an appeal to the King, and it is so; but it has never been resorted to. I have only heard of one instance, in my own memory, where any of the kings interfered in the decision of the academy, and that was in the election of a keeper.

992. Is that an appeal to the King in person, or in council?—In person; that was one of the great mistakes made at the beginning, the making it a private institution, which it is, while it appears to the public as a national or public one.

993. *Mr. Ewart.*] It is neither one thing nor another, is it?—Neither; it is strictly a private institution.

994. With the outward and visible signs of a public one?—Yes.

995. *Dr. Bowring.*] By what court of appeal would you correct the errors growing out of a system of self-election?—If it could be made practicable, if the King would consider it a duty to interfere and examine, before he gives his sign manual, the persons aggrieved could find an open, straight-forward appeal to him, that is all that is required.

996. But in the constitutional form of our Government, would it not be quite impossible the King could be made accessible to a private grievance of that sort?—I hope His Majesty is not inaccessible; I intend to petition His Majesty.

997. You would not finally appeal to his judgment on art; for though the King can do no wrong, he may do wrong on a question of art?—We cannot get over that. He might refer it in some way, and the general opinion is, it is referred to the academy; of course they confirm their own judgment. It wants a powerful appeal.

998. Have you ever thought of the means of creating, among the artists, a constituent body?—Yes, I have; but I do not know how it could be constituted.

999. *Mr. Ewart.*] Have you ever thought of leaving it open to competition, and giving no preference to any particular bodies?—That is the best thing that could be done. The Royal Academy did a great deal; it nursed and brought the arts into repute, at the time it was founded. But I believe now, looking at the talent in the country, compared with what it was at that time, it would be easy to make half-a-dozen academies out of the number of artists that are in practice.

1000. *Dr. Bowring.*] Reverting to the question of a means of appeal, might not a convenient appeal be made to the Minister for the Home Department, who would of course surround himself with competent judges in such a case?—Yes, I think that would be better than to the King, who is of course not so easy of access as a public officer; but I am confident an institution of this kind never can go on without an appeal somewhere. If the numbers were 60 instead of 40, I should not feel it a safe thing.

1001. *Mr. E.*

1001. Mr. *Ewart*.] Are there not many eminent artists in the academy?—Yes, a few. George Clint, Esq.

1002. Have they not been chosen rather more by the academy in its character of a private institution competing with others, than because it is a Royal Academy; are they not chosen that the academy may keep up its pre-eminence among the artists?—A fashionable artist and a good one they are sure to take. The hardship does not press on them, it is on the general mass of the professors.

1003. In taking them, do they choose good artists, that they may keep up their pre-eminence over other societies rather than from feeling it a duty devolved on them as a Royal Academy, so that being a Royal Academy that makes them admit good artists?—Yes, because it aids them as a private society.

1004. That may be a good reason for the artists coming to them, but is it not their own interest as a private society?—Yes.

1005. They choose those good artists in their quality of a private society competing with others, desirous of surpassing them, not simply because they are established with some superior control as a Royal Academy?—Exactly so; they have had no competition till within the last 20 or 30 years.

1006. Dr. *Bowring*.] Is it your opinion that private jealousies of academies may be stronger in action at elections, than the interest they have in preserving the high character of the institution?—Yes.

1007. Mr. *Pusey*.] Can you mention any instance of any distinguished artists who have failed in securing admissions at the Royal Academy?—Yes, I could, but not without I had more time; I do not know that I could answer it just now, but I can remember Mr. Devis, Mr. Harlowe, Mr. Haydon and Mr. Martin, and Belines and Carew, men of very distinguished abilities.

1008. At what period did they fail?—I believe Devis may have been dead 15 years, I cannot speak accurately, and Harlowe 10 years perhaps.

1009. Have you ever heard of any person besides yourself who has abandoned the Royal Academy, from being displeased with its proceedings?—I believe, since I have resigned, I heard there was a great many years ago a resignation, but I do not know from what cause; the artist's name was Garvey; I do not know what his motive was.

1010. Mr. *Ewart*.] Barry was turned out of the academy?—Yes.

1011. What has been in your opinion the general policy of the Royal Academy in regard to the election of its members?—Narrowing and circumscribing the advantages of it, and getting men who would be inefficient, who would take up little or no room on the walls, particularly those who would not clash with the portrait painters in possession. They have elected several men who were not eligible according to their own laws. The law states that the candidates shall be residents of Great Britain; I can give an account of that which goes to show what I have stated, which shows that one of the greatest god-sends they can have is a man who is ineffective, and this goes to show their motive in closing the thing up. The facts I am about to state are furnished from their own catalogue. The first is that of Elias Martin. I should tell you first that no man can be elected an associate till he is 24 years of age; he may be 30 or any age above that; but it appears Elias Martin exhibited in the year 1769, at the first exhibition of the Royal Academy; he was elected an associate in the year 1771; he exhibited for the last time in 1790, and I believe disappeared in some way or other; he was not heard of. They continued his name as an associate in the list of the Royal Academy till the year 1832, and then I believe that sheer shame induced them to take it off.

1012. Mr. *Ewart*.] Was his death known?—No; but he must have been nearly a century old: he must have been 24 years of age in 1771.

1013. How do you bring that to bear on the question?—His name remained many years after he was dead, in all probability, and a living artist was kept out; and I think it one of the strongest points; I think it a most enormous grievance; I think this important, as showing the determination of the academy to keep it exclusive. There is another case; they suffer men to retire wholly from the profession and still retain their rank, and those cases diminish the number, and considering the small number of 40, and the possession of the Royal Academy, five or six make a very strong diminution of the number. There was a person, named Theophilus Clark, who retired a young man; they kept his name on to the end of

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his life. I apply this to show the bad government of the academy: then they have elected a Mr. Richard Cook; in 1817, I find by the catalogue, he was elected an associate: he sent one picture after that; that was in 1819, I believe; he was made a royal academician in 1822: he has never exhibited a picture since; he is a young man in the full vigour of life; and though he does not exhibit, he still finds it convenient to go to the meetings of the academy, the private meetings (as the catalogues will show), and take on him offices, and receive the emoluments that are paying for them.

1014. Dr. Bowring.] Has he violated any of the statutes enabling the academicians to expel him?—No; but they ought to have done it; this is another instance of bad government.

1015. Is he an officer of the establishment?—He serves the offices in rotation, which offices are paid for.

1016. Mr. Ewart.] Is there anything which obliges the person who fills such an office to paint?—No; that is the grievance; it is keeping a nonentity in the academy, and keeps out an effective person.

1017. Does he fill those offices as a painter, or as an officer?—As a painter; as an academician rather: the offices are taken in rotation, as I am informed. There is another case, where they have violated their own positive laws, in the election of Mr. Allston in the year 1819, after he had quitted the country, and I believe had no intention to come back: his name is on the list now; he was elected in 1819.

1018. Is Mr. Gibson out of the country?—I am told he has been out of the country about eighteen years and a half, and is not at all likely to return.

1019. Dr. Bowring.] Have you any reason to know or believe that the royal academicians are acquainted with the intention of this gentleman to continue away?—They know it perfectly well; I have not a doubt as to Mr. Gibson; they could not be ignorant of it; they knew very well, or ought to have known how long he has been out of the country.

1020. Does not Mr. Gibson still exhibit?—He has exhibited in the course of the time; but if he does he must send his works from Rome. No; but that is not the point; his election was contrary to the law. It says, they shall be residents of Great Britain; that is the point I complain of.

1021. Mr. Brotherton.] Are all academicians elected from the associates?—Yes.

1022. How many associates have been elected academicians during the time you were an associate?—I have not ascertained the number; I should say probably 15 or 20.

1023. Had they been associates as long as you?—No, some of them only two years; there was one instance, I believe (I will not speak very accurately), but I think Mr. Eastlake's election took place when he had been two years on the list. He was ineligible, for he was residing at Rome; and I understand the academy pledged themselves to bring him back, and he did return.

924. Mr. Ewart.] If there is a good English artist residing at Rome, and coming back, is it not desirable to elect him, notwithstanding his temporary absence?—Why, if the motive was good, but that I do not believe.

1025. Dr. Bowring.] As far as the public is concerned, the obvious duty of the academicians is to promote the exhibition of the best pictures, is it not?—Yes.

1026. Therefore if an artist, though he should be abroad, should send such pictures as do credit to him, there is no duty neglected on their part to the public?—It may be bad law, but it is a law; I complain of the breach of the law, and to my own injury.

1027. Mr. Pusey.] You state, if the motive be good, you have no objection to the election of a distinguished artist, who at the moment is resident abroad. Have you any grounds on which you can allege before this Committee that any improper motive existed in the election of Mr. Eastlake?—No, he is a very good artist, and a highly respectable man; I have not the least objection to him personally; I complain of a breach of the laws by which I have in part suffered.

1028. Dr. Bowring.] Has there been an instance of an associate being longer on the associate list than you, and then being removed?—Yes, there was one case; I believe Mr. Bigg had been many years on the list, but he is the only one I can remember to have been made an academician after being a long time on the list.

1029. Mr. Ewart.] Are there any direct emoluments arising from the rank of royal academician?—Yes.

1030. What are they?—In the first place, there are the professorships; and, in the

the next place, there is the payment for attending meetings; whether they are general meetings or meetings of the council, they are all paid for.

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1031. Are there any others besides these?—They have a pension fund.

1032. Are any emoluments derived from the associateship?—None but their claim to a pension; they have nothing to do with the government of the academy at all.

1033. *Dr. Bowring.*] What is the pension allowance to an associate?—Seventy-five pounds per annum, and an academician has 100*l.*; but it depends on his being in want of it.

1034. Are any pensions allowed to widows and orphans?—Yes.

1035. To what amount?—There is none to orphans; I believe the widow of an associate has 50*l.* a year, and the widow of an academician, 75*l.*

1036. *Mr. Ewart.*] You have mentioned elections that have taken place contrary to the laws of the academy, and you have also mentioned the chief causes of complaint against the Royal Academy?—I do not know that; the cause of all this mischief is a contention for the walls. To go to the first principle, that is the source of all the mischief, and its being a private society, every man in possession considers the walls a freehold estate; they are his own property, and they are quite right, they are so; they are the private property of the royal academicians.

1037. That is the chief cause?—That is the principal cause.

1038. What is your opinion as to the fitness of the Royal Academy to be a school of architecture?—I can hardly find terms to express my opinion; however, I will say, I think it is the greatest hardship that can be conceived against that profession. There are four generally, now they have made five; but generally there are four architects royal academicians, and their names are put forth to the public in the catalogues, and the public understand they are the best artists. Now, since they must be elected by painters, who cannot technically know what their talents are, it is not properly known whether they are the best architects or not. I do not think they are; but I perceive that they get all the business, and I think in consequence of having the R. A. attached to their names.

1039. *Dr. Bowring.*] How many architects are royal academicians?—Five now; for the first time for a long period.

1040. Is Mr. Barry a royal academician?—No, nor an associate.

1041. *Mr. Pusey.*] Who are the five architects who at present are royal academicians?—Most of them are knighted, Sir John Soane, Sir Robert Smirke, Mr. Wilkins, Sir Jeffrey Wyatville, and Mr. Cockerell.

1042. *Mr. Pusey.*] Does not the circumstance that three have been knighted imply, that his Majesty's Government, at different times, have ratified the decision of the Royal Academy in the selection of these gentlemen?—They are always rich; I cannot speak to their talents at all, I only know that that profession is in my opinion excessively unjustly used. I am told that there are 300 architects in the country.

1043. *Mr. Ewart.* Have not the architects been reduced to the necessity of establishing an institution of their own?—Yes; and I blame them for what they suffered; they should have taken it up themselves and represented it to the King.

1044. Do you think the science of architects will flourish more under free institutions erected by the artists themselves, than under the old academical system?—I have not a doubt of it.

1045. *Dr. Bowring.*] You have stated Mr. Barry is not a royal academician; is he eligible for one?—Yes.

1046. Is he not a member of another society?—I do not know.

1047. Is he not a member of the Society of Architects?—I suppose he is; that is a society of a few weeks' establishment.

1048. Would not that exclude him, according to the rules of the Royal Academy?—They have a law to that effect; I believe it is most applicable to painters.

1049. Would not a member of the Society of Architects be ineligible to the Royal Academy, under the fourth rule, which says, "They shall all of them be men of fair moral character, of high reputation in their several professions, resident in Great Britain, and not members of any other society of artists established in London"?—I cannot speak to that.

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Benjamin Robert Haydon, Esquire, called in; and Examined.

1050. Mr. *Esart.* MR. HAYDON, you are well known as a celebrated painter; have you devoted much of your attention to the general system of academies?—I have.

1051. Do you think from the observations you have extended to the subject, that the arts have been benefited or injured by the foundation of academies?—They have tended more to elevate mediocrity than to advance genius; that is the tendency of all academies. I think they have rather obstructed genius wherever they have met it, in consequence of power being placed in the hands of the most inefficient men in all the academies of Europe. I certainly think so from reading, and from observing the state of the arts since the foundation of academies. The academies all over Europe, as Professor Waagen says, have generated an artificial style of art, which has been called *academic*, distinct from what is natural. He said that if you compared all the drawings of the greatest number of academical pupils in Europe together, it would be found they bear a very strong resemblance to each other. It is mannerism or style by receipt, in fact. There were early associations of artists in Italy, as early as 1350. In Venice, St. Luke's Academy was a mere association of artists. At Rome St. Luke's Academy was established early by Muziano of the school of Titian, still that was a voluntary association, without any particular royal appellation; and about Louis the Fourteenth's time began those titles, in which members were dignified with royal appellations, and since that period, on the whole, the art has decayed certainly.

* *Neminem docuit minoris talento.*

Pliny, xxxv.

1052. Were there any academies in ancient Greece?—I think not; the arts were all taught in schools. Pamphilus was a celebrated painter; he taught Apelles at a talent for 10 years; * he considered no man had sufficient skill till that time, and the consequence was that variety of style in art; for when men of genius issue from schools, though every individual painter may have 50 pupils, still if there are 50 different painters, every one of them will carry a variety into the art. There is no doubt of it at all; all the great men of Italy proceeded from schools not from academies; these places were all founded after the great men had appeared.

1053. Have the artists themselves, since the establishment of academies, been inferior or greater than those who flourished before?—Inferior. Giotto, Massaccio, Lionardo de Vinci, Bartolomeo, Michael Angelo, Raphael, Giorgione, Titian, Corregio, were all produced from schools, and *before* academies. And there have been no men equal to these great men since in any way, that must be acknowledged. The inference must be obvious. I consider academies all over Europe were signals of distress thrown out to stop the decay of art, but which have failed most egregiously, and rather hastened it.

1054. They were instituted for the purpose of elevating art?—Yes; for kings thought all over Europe, by dignifying members with titles, they would produce genius; it has not succeeded; the result of that is proved.

† Flaxman, though a student, was refused the gold medal.

1055. Does this result, in your opinion, apply equally to England?—Decidedly. When the Royal Academy was founded, we had great men; we have never had such men since. Previous to the Royal Academy, there were Wren, the architect, Hogarth, the satiric painter, Reynolds, Barry, Wilson, Gainsborough, Banks, Gibbons, Roubilliac, &c.† and certainly there have been no such men since; though it has been the fashion of the academy to run down Barry, because he could not colour, and was deficient in light and shade, Dr. Johnson says, "There is a grasp of mind in his works, that no other English work possesses." The Adelphi pictures are a set of pictures to illustrate a principle, like the great works of Greece and Italy; they are the finest things done in England by an English artist (though Fuseli's Milton Gallery is more poetical); Barry's work is at the Society of Arts. Dr. Johnson was right, though of art, technically, he knew nothing.

1056. What was the origin of the Royal Academy?—It originated in the very basest intrigue: there was a chartered body of artists, out of which 24 directors were annually elected by the constituency; then these directors, having got the sweets of power once, naturally, as all men do, wished to keep it, and they wanted to be elected again; but the feelings of the constituency, who knew right from wrong, refused to consent to it, and 16 of these directors were voted out; these men had asked George the Third, the King's librarian, and they persuaded Dalton to persuade George the Third, to found a Royal Academy, which George the Third consented to do, and

and thus the other eight directors that were left seceded and joined the 16, giving themselves a majority of four, because they limited the number to 40 in the new academy. All the exclusive laws were thus carried, which the artists complain of, and have been the cause of the whole of the bad passions, intrigue, injustice, cabal, heat and turmoil in English art ever since.

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1057. The academy has no act or charter like other public bodies?—No; they only exist by the royal pleasure; they cunningly refused George the Fourth's offer of a charter, fearing it would make them responsible; they are a private society, which they always put forward when you wish to examine them, and they always proclaim themselves a public society when they want to benefit by any public vote.

1058. Do you approve of the Royal Academy as a school of instruction?—I do in a great measure, but not altogether. I approve of there being one keeper in the antique, and the young men being instructed by one man in that school, but I totally disapprove of the system in the life academy, which succeeds it where there is a succession of visitors among the academicians; the whole 40 take it in turns to instruct the young men; the consequence is, that an academician who is an historical painter, instructs them this month, then comes a landscape painter to instruct them the next month, and if it is the historical painter, he tells them to draw correctly, and not to mind colour or effect, but the outline; he goes, and then comes the landscape painter, and he tells them to think of colour and effect only, not to attend to outline. I appeal to the Committee if that is a reasonable mode of instruction, after coming from the upper schools of the antique; I should say not. An extraordinary illustration of that I can give you: a very celebrated landscape painter at the academy brought down a large quantity of plants in pots, orange and great lemon trees, and put them all round a naked figure on which he wanted to set off the flesh of the model and make an Eve of it; the absurdity was so great the young men were more inclined to laugh than any thing else. On this principle I say there should be two keepers, one for the life and one for the antique, or an assistant to the keeper for the life, and the instruction would go on more soundly, or both schools should be under one instructor.

1059. What is the process of admission?—First of all you have a letter to the keeper of the antique, to show that you are a competent drawer.

1060. Who gives him the letter?—Any gentleman who knows him and his morals can give him the letter.

1061. Dr. Bowring.] Is that letter a testimony to his artistical talent or his character?—Only to his moral character; he makes a drawing to prove that the one he has brought is his own; that is very sensible; he draws and it is compared with his first drawing, and if approved, he is admitted as a student by a specific council, and afterwards he goes into the life academy.

1062. Mr. Ewart.] What is the process of instruction?—The keeper comes in every night or in the course of the day, and corrects the drawings of the young men. We had Fuseli, he was a very eminent keeper though he might not be in a style of art so pure, yet he had the habit of elevating ambition and exciting the ideas of young men in a high degree.

1063. What do you disapprove of principally in the Royal Academy?—Its exclusiveness, its total injustice. The body is benefited by some of the works of the most eminent men in the world, and they deny them the right of preparing pictures for the public, on which their existence depends, after they are hung up. Mr. Martin gave an extraordinary instance of their hanging a picture of his; some of the academicians dropped a quantity of varnish, and ruined the picture, and he was unable to get admission to mount up and get it off, and he suffered a whole season by this unreasonable oppression. May and June are the very existence of an artist who is working for bread, and who depends on the effect his works have in these months, for the existence of a whole year afterwards. It was infamous to injure an eminent man's work, and deny him a just remedy. In fact, the academy is a House of Lords without King or Commons for appeal. The artists are at the mercy of a despotism whose unlimited power tends to destroy all feeling for right or justice; forty men do as they please, it is the fact; the people have an appeal constitutionally, but the artists have no appeal, the academy is a House of Lords without appeal. It is an anomaly in the history of any constitutional people the constitution of this academy; I cannot conceive how it could have been framed, upon investigating it. It is extraordinary how men, brought up as Englishmen, could set up such a system of government. The holy

inquisition

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1064. Do you think that it is a system which involves undue patronage on the part of some, and induces self-abasement and dependence on the part of others?—Certainly, I think the moral character of English artists is dreadfully affected; not so much as twenty years ago; twenty years ago they were in such a state of abject degradation, that the mention of an objection against the Royal Academy would have ruined immediately any artist, as it ruined me. For though the artists all agreed with me in my assault, they were so frightened, they set upon me to prove they had no connexion. Wilkie was so frightened he refused to be seen with me in the streets. They were the most abject slaves in Europe at that time.

1065. Has that affected the arts themselves as well as the moral character of the men?—I think it must have done so.

1066. Have you suffered in your reputation and emoluments by the injustice of the academy?—I was ruined entirely by their injustice. There is a great mistake abroad; I should like to have the power of saying that it is a supposition that I began by attacking the Royal Academy; I lost at first many friends and patrons in consequence of that belief. There never was a greater mistake; I believe a great number of academicians, my fellow students, know I was industrious and indefatigable; I gave offence to no one. My first picture was painted in 1806, and exhibited in 1807, and was well hung, and purchased by Thomas Hope. Then I began a much greater picture, "Dentatus," well known in the art, and in Germany, and which was for Lord Mulgrave, my employer. He begged me to keep it for the British Institution. I told him I was a student of the academy, and wished to support the Royal Academy, as I derived the greater part of my knowledge studying there. I then sent "Dentatus" to the Royal Academy, and that picture contained principles which I am now lecturing on at this period of my life, and which are received with the greatest enthusiasm by scientific audiences. I have never been able to add a single principle of the construction of the form of man as a species, since that period when I was 22 years old, because I got them from the Elgin Marbles. This picture was hung in the great room, in the same place as the other; and after two days it was taken down and put in the dark, on the assertion that I occupied the place of an academician, when, instead of an academician's picture, a little girl in a pink sash was put there to fill the place.

1067. Not the picture of an academician?—Certainly; and in the ante-room there was no window at that time, therefore it was destruction to an artist of any reputation to have a picture of that class put in that position, which cost him two years painting. I will show the Committee the consequence: my employer, Lord Mulgrave, began to believe I had no talent; yet while I was painting the latter part of that picture, my room was crowded with people of fashion five and six deep. Directly the academy put it into the dark, I never saw a patron or a person of fashion, rank or fortune for a year and a half near my room, and I am perfectly convinced these academicians have such experience of people of fashion, because they are in perpetual contact with them at dinners, on private days and in society, that they knew the effect of putting a picture of that class in such a situation on my particular friends, who were all people of the highest rank, would be destruction to me, as it was; they have been very much ashamed of this conduct since. I perpetually inquired who were on the committee; I wrote to Sir Martin Shee; I asked him if he was on the committee; he said he *adopted* the conduct of the committee, but he evaded the answer; this was in 1809, but I found he was on the committee of 1809, by their own official statement. The consequences were so dreadful, that I lost all employment, and a handsome commission was taken from me, and I never had another commission for 16 years. That is one of the consequences of the present system, and I myself have been the victim. Through all my great works I was supported by opulent men, T. Hope, Jeremiah Harman, Lord Ashburnham, Sir George Beaumont, &c., as a matter of charity and sympathy; they were disgusted at my treatment. Afterwards I put my name down for an associate in 1810, I had not a single vote; I sent the same picture to the British Gallery the year after, and it beat one of the committee in contesting for the premium, and won the great prize. The academy refused me admission in 1810, and in 1812 I attacked it, so that the honourable Committee will see I did not begin, as is generally supposed, by a turbulent and violent attack on the authorities in art. I then tried to found a school, and produced Eastlake, the Landseers, Harvey, Lance,

Lance, Chatfield; but here the academy opposed me, and destroyed my school by calumny. One of my pupils sent a drawing to the academy for admission, and put "Pupil of B. R. Haydon;" I told him he would be refused; he was so; three months after he sent a new drawing; left out my name; he was *admitted*: he then tried for student, and was *refused* because he could not draw; and when Lawrence Angelo, he selected this very young man because he drew so beautifully.

1068. Mr. Brotherton.] You made one application?—Yes, as Wilkie did; I was perfectly justified in so doing; I thought, and the public think, I was deserving to be elected, in consequence of the certainty of the principles on which "Dentatus" was painted; I might have painted 20 academic pictures in the time I painted this one.

1068*. The academy had no reason to complain of you in the first instance?—No, not in the least, I had done nothing to offend them.

1069. What was the period when your first public controversy began with them?—In 1812 I attacked them in "The Examiner" under the signature of the "English Student," which was well known as being myself; I never denied it, I acknowledged it; I considered myself as a portion of a class of artists which had suffered by the foundation of the academy; I knew nothing about them personally and individually till I came in contact with them on an election for professor of anatomy. The first suspicion in my mind was excited by coming in contact with them on this question; Sir Anthony Carlisle had written in "The Artist" that anatomy was perfectly *useless*, and he was perfectly convinced it was without avail in the art; Sir Charles Bell had published a most beautiful work on the anatomy of expression. There was a contest for the professorship, and I myself canvassed several academicians; I found them determined to elect Sir Anthony in opposition to Sir Charles Bell, except Mr. Hoppner, and though he was a private friend of Sir Anthony Carlisle, he told him in his conscience he could not vote for him. Then arose my suspicions of the sincerity of the academicians for the benefit of high art or the advance of the taste of the people; for this was a palpable instance of a most extraordinary nature; because they rejected the most competent man who had written in favour of a science, and preferred the one who had written against it, for the interest of the artist.

1070. Mr. Ewart.] Why is it England has never established an historical school as in other nations?—Because the progress of the art was stopped at the reformation in religion. Before the reformation, in the time of Edward the Third and Henry the Third, as is proved by the remains of St. Stephen's Chapel, which I studied before they were destroyed, the art was as far advanced as in Italy, in the Campo Santo at Pisa. Then came the reformation, and the hatred of every thing Catholic; and laws were passed to destroy all pictures and statues of every description. Henry the Eighth, though a monarch of great taste and a lover of art, seeing the dreadful consequences, endeavoured to put a stop to it; but it was too late. In Edward the Sixth's time, the Duke of Somerset as Protector and President of the Council, issued an order to fine every man possessing a representation of the Virgin Mary, Christ, or any picture stories, 15s. for the first offence, 4*l.* for the second, and imprisonment for the third. It came to such dreadful excess in Elizabeth's time, that men of fashion used to go out as a bit of fun, and break windows and knock pictures and statues to pieces; and the Attorney-General brought an action against Henry Sherfield, Esq., a gentleman of fortune, for his destruction of pictures, and he was fined and imprisoned. The Attorney-General said he believed there was such a predilection for the destruction of art, that there were people who would have knocked off the cherubim from the ark! (This is in the "State Trials.") I think that obstructed the arts entirely in this country, and I think portrait painting got a-head from the neglect of Government; and painting being no longer a matter of State protection, it has never recovered itself. It went on in that condition till George the Second's time; then appeared the native artist, Hogarth; and then the King (George the Third), under the supposition of advancing the art, founded the Royal Academy, which, from the state of the country, and the patronage of portrait painting, being the only part of the art which obtained a market, has done nothing but embody portrait painters in power to the destruction of high art altogether. And though, from the character of the English, the native vigour of the English character and its constitutional habits, it has contrived to obtain a high character in every other species of art except historical painting, because

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B. R. Haydon, Esq. there is always a market among individuals, historical painting alone suffers from the want of State patronage, as in the reign of Edward the Third. That is my view of the question.

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1071. Why do you think the academy as a body has not wished to advance the interests of the nation in historical painting?—Because the portrait painters will lose their importance the instant the State votes money for high art.

1072. Do you think the taste for the higher kinds of art has increased or diminished since its establishment?—Among the nobility (though the nobility are our only patrons) it has diminished immensely since the death of Sir George Beaumont, and from academical influence; for at the great dinner where all the nobility assemble, portrait is mostly before their eyes by the tricks of the portrait painters. In Thornhill's time there was a greater feeling for what was grand in art than now, for the moment the dome of St. Paul's was built, it was painted. In Charles the Second's time, Verrio adorned Hampton Court and the British Museum. That feeling went out gradually, in proportion to the absence of State employment and the influence of the academy. Now the academy is founded, all the world desires to see the exhibition as it is a spring show of little pictures, portraits and little pieces of furniture; such works become the object of every person to purchase and artists to produce. At the same time we owe an everlasting obligation to portrait painting, for had there been none after the reformation, the art would have gone out entirely; and the desire to be painted, from the domestic feelings of the English, which are very strong, has kept the art continually afloat from the destruction of the Catholic religion to the foundation of the Royal Academy, which embodied the *esprit du corps* of portrait painters in despotic power, when it was too powerful before, for it had killed Hussey, a man of genius, patronized by the Duke of Northumberland, and embarrassed Hogarth.

1073. *Dr. Bowring.*] Is not portrait painting an exceedingly important element in historical painting, as giving evidence to future time?—That is a question of art, and depends how it is introduced. I question if Raphael did good in introducing the portrait of Pope Julius the Second in the Temple of Jerusalem, as coeval with Heliodorus, who plundered the temple 1,500 years before. Portrait is the historical record of great men and beautiful women, existing at a certain time; but as the finest expression in portrait must be seen before it can be done, there is an end of invention, the highest quality of genius. The portrait painter transfers and keeps the likeness; the historical painter invents, with a model before him, which he will use to realize the character he imagines, without being at all like what he sees. The historical painter's effort is a portrait of what he imagines; the portrait painter's, of what he sees.

1074. And Raphael's introducing Julius the Second was an anachronism?—Certainly; portrait painting is continually used in that way.

1075. In an historical event, people are exceedingly glad to have a record of it, and to have portraits accurately representing those who figured in it?—Certainly, if it is a mere historical event.

1076. *Mr. Ewart.*] Is there not some misconception of the term, historical painting, and does it not include the poetical branch of the art?—There are three kinds of painting; the epic, dramatic and historic. They are seldom separated, though essentially distinct.

1077. That is a more appropriate subdivision?—I hope so; it is Fuseli's, and admirable.

1078. The general idea is, to combine the three under one?—Yes; it is the most generally adopted.

1079. Do you think the British Gallery of service?—Of immense good.

1080. Do the Royal Academy approve of it?—They tried to obstruct it and destroy it in every possible way. When it was first founded, in the reign of George the Third, in consequence of the influence behind the curtain (the academy is always behind a curtain), they objected to it on the principle that it was unfair to the Royal Academy, though it is now a second academy in corruption. The exhibition of old pictures has done great good to the public. It is too much controlled by a Mr. Seguier, who curries favour with the academy, and gives their pictures the best places, though seen before in the academy. Had the directors persevered, they would have carried public encouragement; but a publication called "Catalogue Raisonné," proceeding from the academy, wherein they were all scurrilously attacked for the best thing they had done, in exhibiting old pictures,

pictures, disgusted the best patrons of the art. The academy feared the improvement of the people's taste. *B. R. Haydon, Esq.*

1081. Do you think, if that temporary obstruction at the reformation, and the subsequent neglect of Government, had not happened, you would have had an historical school in England?—Why should we not? We were going on on the same principles of encouragement as the continent, if they had continued; having produced the greatest poets in the world, why should we not have produced the greatest painters.

1082. Do you think the taste of people can be improved or injured by the exhibition of pictures?—Very much injured.

1083. How?—By the glare of colouring, a competition to outshine each other without reference to art. I have known some academicians send their canvass only with a head on it, and wait to finish it till they saw what would be hung by the side of it, and dress up the thing in a week for the public, like an automaton. Think of that, and Titian taking eight years about "Peter Martyr"!

1084. What mode would you suggest for improving the taste of the people?—I would suggest the extension of the schools of the Royal Academy; I would make it a great central school, and I would have branch schools in all the great towns.

1085. If the arts of Europe were freed from the dominion of academies, and the academies merely became schools managed by directors, elected annually by the constituency of the artists, would the arts be benefited?—Greatly. The great central school in London, and the branch schools in the country being founded, I would have the professor of the great central school visit the branch schools, and lecture every year and superintend them; I would utterly abolish the distinction of royal academicians, and I would have a constituency of artists; and every artist who had exhibited three years should be entitled to vote; I would manage the whole art by 24 directors, professors and lecturers in the same way; I would restore the principle of the chartered body of artists.

1086. *Dr. Bowring.*] How was it formed?—I cannot tell; there was a constituency to elect 24 directors.

1087. What would you suggest should be the term to entitle to a vote?—Three years exhibiting.

1088. Who should manage the exhibition and select the pictures?—The council of directors. You must make a constituency to set the thing going; the most established artists should be those to establish the constituency.

1089. How many artists would you consider, in the present state of the art, might form a constituency?—Six hundred.

1090. What are the number of professional artists in London?—About 2,000. I dare say a thousand people sit for their portraits every day.

1091. *Mr. Ewart.*] You disapprove of the academies as they now exist generally, and you propose to substitute something like what you consider a representative system in their stead?—Yes; I think the labours of the Committee will be read with interest all over Europe, and it will give a blow to the imposture of academies all over the world.

1092. Do you think if drawing was made a part of elementary instruction, the public taste would improve?—Yes; it might be made as much a part of elementary instruction as writing.

1093. In any system of national education, you would think that elementary instruction in art should form a portion of the whole that was taught?—Yes; the taste of the people, and the capacity of judging would be immensely increased.

1094. The demand for art, and the means of supplying that demand?—Yes.

1095. Would you have schools of design attached to other schools, or entirely separate?—Entirely separate; for if they are attached to others they would be secondary.

1096. In infant schools, drawing, as far as it goes, and the notion of the figure form part of the earliest education?—Yes; and general proportion, as well as forming an O or an A, or an M, the outline.

1097. *Mr. Hope.*] Do you include painters only in this constituency, or any others?—Professors in every branch.

1098. Would you introduce engravers into the constituency?—I have a peculiar feeling about that; I consider them as translators; you cannot rank them as inventors.

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tors. I think that art is greatly indebted to engravers for the diffusion of works; but I think they might be honoured with the title if they please, as abroad, without the right of voting; that is my peculiar notion. I do not know whether it is illiberal or improper; I differ with a great many brother artists as to that.

1099. Mr. Ewart.] Do you think at the universities professors of the art might be introduced?—With the greatest effect, and Burke was of the same opinion; he said there was no chance for art in this country, till we had statesmen educated on principles of taste; he said that distinctly, and that there was no chance of that on the system of modern education of the universities, when there were no professors of painting and sculpture.

1100. Are you aware that there are specimens of art at the Universities?—Yes, especially at Cambridge.

1101. Are you aware how seldom or often they are visited?—I only know they are building a room for them at Cambridge; at Oxford the pictures are wretched.

1102. What would be the effect of a professorship of the art at the universities?—Many men of fortune and rank would be better instructed in principles of art than at present, and better able to judge when at the head of the State, and not be at the mercy of the academicians.

1103. And your system then extends from the people up to the highest rank?—Certainly.

1104. You adverted in some previous portion of your evidence to a question of patronage; what do you consider to have been the principal patronage given in former times in Greece and Italy?—A spirit of patriotism in Greece, and a spirit of religious feeling, but always a matter of state and Catholic feeling in Italy; in Greece perhaps both combined.

1105. Do you think the same results would follow in England if the same plan were pursued?—Yes, I do distinctly.

1106. You have adverted to the Royal Academy do you think they would aid in the accomplishment of such a plan?—I do not think they would now; they made an attempt in 1792 to get 5,000*l.* for a gallery of honour; Opie, Flaxman, West, all made public proposals about a species of gallery of honour; then the British Gallery applied to Mr. Percival for 5,000*l.* annually to encourage the art, and was refused. After the battle of Waterloo a sum of money was devoted to a monument for Waterloo; a committee was formed, and they were directed by Lord Castlereagh to apply to the Royal Academy as to the best mode of disposing of the money for the arts, and they returned no answer; and Lord Castlereagh then said the thing had better be given up.

1107. You propose that some Parliamentary vote should be passed annually, as a sort of premium for the encouragement of the highest description of art?—Yes; the Chancellor of the Exchequer, according to the official report, had got 3,000*l.* gradually for the Irish Academy. If he can do that, he could get at least 2,000*l.* for English art; as an experiment, perhaps the House would have no objection to it; I saw 3,000*l.* in the official report.

1108. Do you know any thing of the extent of public commissions for artists in foreign countries, and in this country?—It is five hundred to one that nothing is done here of any public description.

1109. Are you aware of the extent to which the German artists are employed by the King of Bavaria, in finishing his palace?—Yes; and a very fine school is formed at Munich and in France; when they borrowed money of the Barings to pay to the allies, they devoted 20,000*l.* to the arts that year.

1110. Mr. Pusey.] Are you aware if any artists are employed in paintings at the King of Bavaria's palace at Munich; he revived the art of fresco-painting, did he not?—Yes.

1111. Are you not of opinion that fresco in paintings affords a breadth to the artist, which tends very much to the improvement of historical painting?—No doubt it is in the power of execution; it engenders but it does not make such perfect works of art. Fresco is apt to bring on a species of manufactory as was even the case in some of the chambers of the Vatican. The most perfect works of art in Greece were easel works. The "Transfiguration," and "Peter Martyr" are more perfect than any frescoes; though fresco, if introduced, must improve and elevate the English school, by the fine drawing and rapidity and certainty of hand it requires.

1112. Mr. Ewart.] Are you aware of Michael Angelo's expression on that subject?

subject?—Yes, "That oil-painting was fit for children;" he could not have said that after Titian's "Peter Martyr;" but that was ignorance of him, if I may use that expression with reverence; and he helped Sebastian, in "Lazarus," now in the National Gallery, proving he found himself wrong.

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1113. Supposing such an annual Parliamentary vote were passed, as you suggested, on what system would you advise its distribution?—I would first have a concentrated native gallery, and the National Gallery to receive all the finest works that gradually appear, and a portion of the money should be devoted to purchase them in every department, landscape, animal, and portrait, and high art; I would give premiums to young men, both for those and probably for designs in art and manufactures; and commissioners to give a stimulus to the arts for public buildings to the established artist; and I think that art altogether would advance in consequence of such encouragement.

1114. Have you ever known any appeals of the kind you have alluded to having been made to Government for a Parliamentary vote?—Yes, continually; the British Gallery applied for 5,000*l.* a year; I have had three petitions presented in the House by Lord Brougham, by Lord Durham and Mr. Ridley Colborne, and I have corresponded with all the ministers for 25 years, up to Lord Melbourne; I think it singular that the excuse always was, "Now is not the time." Mr. Percival said, "Now is not the time, because it is war;" then came peace, and then was not the time, for we were so much embarrassed in consequence of the war. I think, in a great measure, the Royal Academy has kept up that feeling; I know that at a large dinner at Sir George Beaumont's, who was one of the best patrons of art, and which consisted of the greatest portion of royal academicians, the whole thing was discussed, and Sir George said they threw cold water on it, and said it was not wanted in the state of the art, though they might have competed for it; he was decidedly favourable, and did all he could to advance it with all his might. I have a notion, that in consequence of my attack and their hatred against me, because they used me unjustly, I being the most prominent person in advising those things, if I were to die, they would come forward and promote the thing; and if they come forward as a body it would be done.

1115. In these times how would you propose carrying into effect any public commission for great works of art?—After a vote of money by the House for the Estimates, that might be subsequently arranged by those who would be better judges of the power of distribution.

1116. But the question refers to the place that you would devote to the purpose?—There is the House of Lords at this moment about to be built; as Professor Waagen said, there is not a finer opportunity in the world. The House of Lords itself was a room of elegance and taste; there they had tapestry and excluded pictures.

1117. You think it might as well have been covered with pictures?—Yes; with a series of the grandest designs connected with British History, to be obtained by competition. One man should have the superintendence, like Mr. Barry, in the designs of the Houses of Parliament.

1118. You have made some reference to the mode in which you would apportion the National Gallery for works of British artists; what do you think of the plan which is now in fact carrying into execution, of appropriating a part of the National Gallery for the exhibition of the annual pictures, not a selection, but an annual contribution of artists?—I think it will ruin the art and the academy too. I am perfectly convinced on every principle of common sense and justice, after a whole body of artists have been suffering for years, to let the Royal Academy get into that national building, and take the advantage of a national vote, and not having a single law altered, or a single injustice corrected, is the most extraordinary thing I ever heard of in my life. I would not let them into the gallery, but devote that portion of the gallery to a native collection, leaving such spaces as there would be in the other part for the cartoons. In the first place that plan is most desirable, for persons may look in and go away with an improved notion, and I would gradually fill it with the best works of native genius, as they successively appeared, and the Royal Academy should not be admitted.

1119. You seem to think a national collection should be, as nearly as possible, for the eternal works of art, not for the ephemeral productions of the year?—Yes, a species of mausoleum for all that is great and grand in the nation. If we had a thing of that sort, when the foreigners come, we should have something to show them: while some of the best known works of art are rotting for want of space (my own "Judgment of Solomon" and "Lazarus"). Von Raumer would not speak

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of English art with the compassionate forbearance he now thinks it deserved, as to historical painting. Why is that? He comes to the Royal Academy, and sees a series of whole-length portraits standing on tiptoe, and he goes away and says they cannot put men on their legs; but if the fine works were gradually purchased and put in a gallery, year after year, in the course of 20 years there would be a fine collection. The "Edinburgh Review" said, the great error in this country was the hurry to get things completed, every thing is to be done in a year or two, whereas the Louvre took a hundred years.

1120. Did you ever, in any foreign exhibition, see a portion of the gallery devoted to an English school?—No; there were some works of Reynolds in the palace of the Grand Trianon.

1121. You find, of course, the national galleries of foreign countries distributed into the Italian school, the Flemish school, and the German school, but did you ever see an English school?—No, we have not got character enough for it yet; that is one of the consequences of the formation of a Royal Academy, giving a power to men whose object it is to keep it up at the expense of the art, and the greatest men in it. An academician said to me "The art was a thing the academy had a right to keep to themselves," a pretty principle for the instruction of the people.

1122. You do not conceive there is any hope for historical painting unless a national vote is passed by Parliament?—Certainly not; unless there be a national vote to place historical painters on a level with portrait painters; there is an eternal demand for portraits, and it always will be for portraits while historical painting will hold an inferior place, unless the Government support it. After the destruction of pictures at the reformation, there were petitions from the historical painters in the reign of Elizabeth, begging for bread. An old historian says, "This noble art has now sunk into the utmost contempt in consequence of the reformation in religion, and the tricks the monks made the painters use in their limnings."

1123. Mr. Pusey.] Would it not answer your object better, if now, from any change of feeling it were considered right and proper to adorn our churches with altar-pieces?—I believe the Bishop of London, now the Archbishop of Canterbury, gave leave to the British Gallery to send one altar-piece to every church.

1124. Would not the spontaneous demand on the part of the public for such altar-pieces prove a more solid encouragement than even a national grant?—The national vote would set the example, all the corporations would follow it I think, as in sculpture. In consequence of the vote of Parliament sculpture has been demanded at Liverpool and all the great towns. I think religious prejudice is at this moment so strong that we should not have the least chance in introducing fine pictures; they introduce bad pictures every where; it is desirable it should become a national thing to produce fine pictures. It was suggested by me, when a large sum of money was voted by Parliament for building new churches, that 14. per cent. should be laid out in purchasing altar-pieces. The proposition was carried to Lord Bexley by Lord Farnborough; he said, "We must first build churches and then get the pictures;" whereas, while churches were building was the time to fit them for pictures. Lord Farnborough gave it up after that. He was very enthusiastic before; men of rank are easily chilled from delicacy of breeding. Although I have spoken so freely of academies, I should say that in all the academies of Europe the principles of art have been rendered more attainable by students in those academies by such works as Reynolds's and Opie's Lectures. I do not think much of Flaxman's Lectures; Fuseli's were first rate, and Coypell's Lectures in France have done good. In that respect academies have done good, and we are indebted to them. Since the reign of Louis Fourteenth, the principle of putting power into 40 men's hands and elevating them by making them royal, and allowing them to elect each other, has become ruinous, because the people do not value the greatest genius if he be deprived of such distinctions, however God Almighty may have distinguished him. Hogarth opposed the formation of our academy, and foretold it would be governed by the worst artists. Exactly as he predicted, a bad artist, called Farrington, who had leisure for intrigue from want of employment, got to rule the academy; he it was who caused Reynolds to resign, and expelled Barry. Reynolds wanted to elect an architect academician, to teach perspective; by law no man could do this who was not an R. A. Nothing could be so proper, Farrington merely to thwart Reynolds opposed it, and beat him. Reynolds, to whom the academy owed its consequence resigned, having been infamously treated: the public took Reynolds's part

part. Barry was expelled for proposing reforms, and the moment he died they adopted them.

1125. *Chairman.*] You approve of academies as a means of conveying instruction in that which is positive in art, but you object to them as obnoxious, so far as they attempt to control taste and genius?—Yes, in so far as they exceed schools I disapprove them. I mean that all academies should be reduced to schools; these are the principles of my opposition to all academies, and I hope this Committee will have a good effect in Europe as well as in England. The artists in France and Germany desire it as much as we do.

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Veneris, 1^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Dr. Bowring.
Mr. Pusey.

Mr. Brotherton.
Mr. Strutt.

MR. WILLIAM EWART, IN THE CHAIR.

William Wilkins, Esq., called in; and Examined.

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1126. *Chairman.*] YOU are the architect of the University of London and of the National Gallery?—Yes.

1127. You lay certain plans before the Committee of the distribution of the interior of the National Gallery?—Yes.

1128. I observe that by those plans rather more than half the National Gallery is devoted to the Royal Academy?—I think you will find that pretty nearly half is devoted to the Royal Academy.

1129. I observe that almost the whole of the left of the ground floor is devoted to the collection of pictures by ancient masters, and almost the whole of the apartments on the right are devoted to the Royal Academy?—Two rooms of about 50 feet by 45 may be appropriated to Flemish pictures or casts from antique statues.

1130. Have not the whole of the apartments on the right been cut up into minute sub-divisions, so that they cannot be so well appropriated to the purpose of exhibition, if ever it should be desirable to use them for exhibiting pictures of the ancient masters, instead of continuing them to the Royal Academy?—It was never contemplated that there should be any exhibition rooms at all on this floor.

1131. Why was it not intended?—Because it is essential that all the galleries should be lighted by sky-lights; but finding that there are two large rooms on the left hand side of the ground floor, which, from their position, receive a very strong and powerful light, Mr. Spring Rice thought that those portions of the building might form additional galleries for the ancient collection.

1131*. And might not the apartments on the right-hand side as you enter afford additional galleries as well?—Most certainly not.

1132. Why not?—Because of the proximity of the buildings behind them, which takes away the light entirely,—in a great measure, I ought to say.

1133. I observe that the back part of the building on the right-hand side as you enter is obscured by a building behind it?—Yes.

1134. But is the front part so obscured?—There is beautiful light for rooms of a given width, not for rooms fifty feet wide; certainly not.

1135. Might you not have made that part into a gallery, if you had not been distributing it for the purpose of the Royal Academy?—At any time that division between the two rooms now made might be taken down.

1136. But can the divisions adjoining the staircases be taken down?—They cannot; because you must observe, that those divisions arise from the necessity of giving two approaches; one into the barrack parade and another into Duke's-court, to which latter the Ministry were pledged long before this building was thought of.

1137. *Dr. Bowring.*] How pledged?—When I say pledged, I know the Commissioners of Woods and Works had promised Lord Salisbury, on behalf of the inhabitants of Castle-street and the neighbourhood, that they should enjoy a foot-way through there, they having always had a private approach through the Mews.

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1138. *Chairman.*]

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1138. *Chairman.*] Supposing that you had not had to consult the convenience of the Royal Academy; supposing that they had no rooms allotted to them in the National Gallery, could you have distributed the rooms so as to make them more available for national purposes for exhibition?—Do you mean pictures or sculpture?

1139. I mean either?—You certainly might have given rooms for sculpture, but you could have had no additional rooms for pictures; you might have had some portion of the room for sculpture.

1140. Supposing that the Royal Academy had not had given to them one half of the National Gallery, would you have had any necessity for a clerk's room there?—No.

1141. Would you have had any necessity for keepers' offices?—Certainly not.

1142. Would you have had any necessity for the place where the porter is?—There must have been accommodation for some domestic, of course.

1143. But the porter might have been accommodated at the entrance to the National Gallery, instead of being placed in the middle of the building, in consequence of its belonging to the Royal Academy?—Allow me to state, all these walls are essential [*pointing to the plan*]. Of course, if they are necessary above they are necessary below. These cross-walls cannot be removed, because all our sky-lights are constructed of cast iron, for the sake of durability, and they are so extremely heavy that we are obliged to make the span as short as possible; that restricts, in a great measure, the size of the gallery.

1144. *Dr. Bowring.*] Would it be practicable, under any possible future contingency, to raise another story on the present foundation of the National Gallery?—With regard to the strength, it is sufficient to carry another story, but a gallery is perfectly useless unless it is lighted with a sky-light; no pictures can be seen to advantage by any other light.

1145. Therefore under such circumstances, supposing there was a very great accumulation of paintings which were national property, could the present National Gallery be adapted to their reception?—If it were necessary, the portion now allotted to the Royal Academy might be given to the National Gallery; that was always considered to be a condition of the plan.

1146. *Chairman.*] But I observe that besides the clerk's room; the porter's room, the keeper's office, and the students' lobby, there is also in this portion of the building given up to the Royal Academy,—a drawing-room, a dining-room, a painting-room and three sleeping-rooms?—For the keeper, who is a resident officer.

1147. Might not those rooms have been devoted to some public purpose if you had not been obliged to distribute them for the convenience of the Royal Academy?—The rooms to the south might have been adapted to the reception of ancient statues or casts, but I do not think they could be applicable to any other purpose.

1148. Not to paintings?—Certainly not to paintings.

1149. I observe that on the left hand side of the building as you enter, the front rooms are given up to the collection of paintings and drawings?—Yes, Flemish pictures, or to casts.

1150. Might not the front rooms on the right hand side, which are given up to the Royal Academy, be equally appropriated to paintings?—By no means, because we have a brilliant light from the barrack parade; the major part of our light is derived from the barrack parade, and when the sun gets away from the south, it is the best part of our light by far.

1151. But is it not all an open space, the front of the National Gallery?—Yes, but you will observe the rooms are fifty feet, and you cannot light a room fifty feet by windows at one end, the pictures at this end would be in darkness.

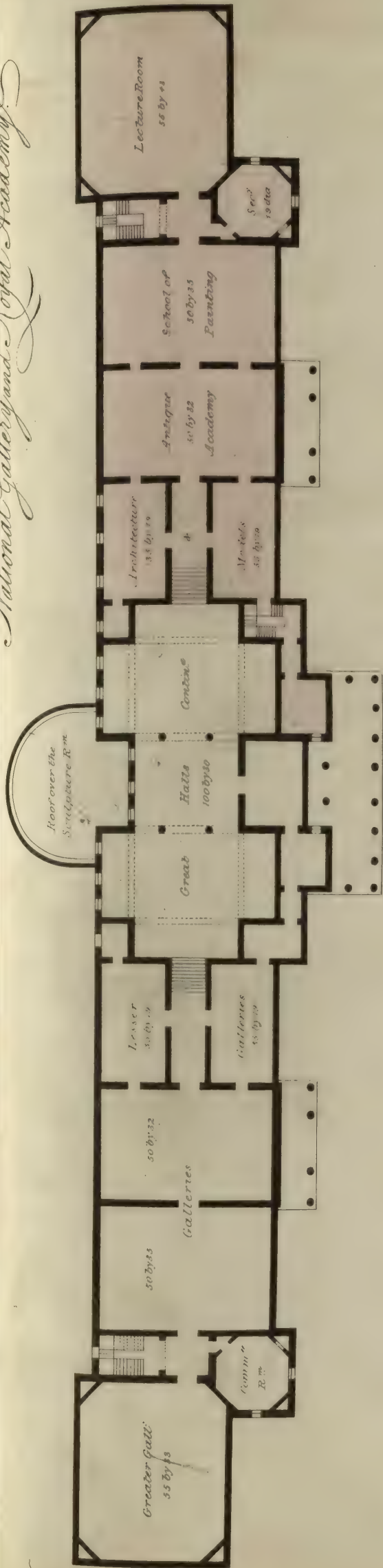
1152. I am speaking only of the front rooms?—You will observe that there are cross walls or piers here, these piers are necessary, because all the upper part of this building is warmed by heated air, and the apparatus is carried upon arches, springing from these piers along the whole length of the galleries, which makes it essential these should be large piers; they divide the width of fifty feet into three portions.

1153. But you still have not shown why the right hand side as you enter the National Gallery might not be given up to collections of sculpture?—You might have two similar rooms thirty-five feet long by nineteen feet wide, or more.

1154. Of the same length as these?—The length is the other way, they would be narrow rooms, but the rooms behind would be quite useful.

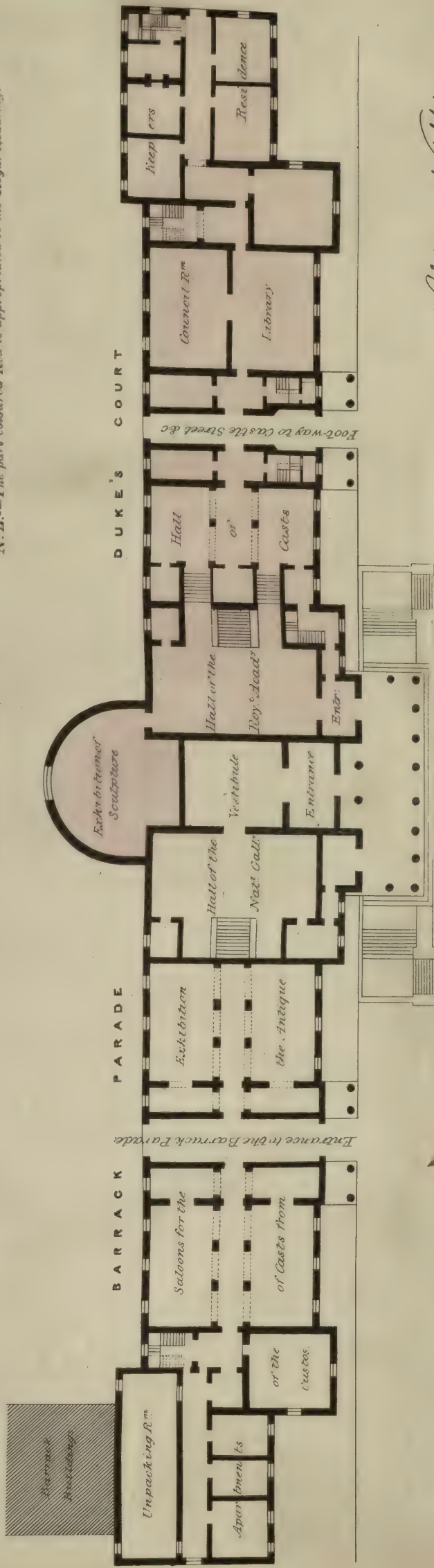
1155. But at all events might not almost the whole of the front of the National Gallery on the right hand side as you enter, which is now devoted to the purpose of

National Gallery and Royal Academy.



GALLERY FLOOR.

N. B.—The part coloured Red is appropriated to the Royal Academy.



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of the Royal Academy be devoted to the exhibition of works of sculpture?—If you are determined to bring sculpture there, it might still be so.

1156. But as the thing stands at present?—As it stands at present it may be adapted to the reception of sculpture.

1157. But as it stands at present, the academy has excluded any works of sculpture?—What I mean by works of sculpture, are such as you see in the British Museum, a public collection.

1158. But at present of course these rooms are appropriated to the Royal Academy?—And to their numerous pupils.

1159. Therefore of course it is not a public exhibition?—Not accessible to the public.

1160. But I mean to say, that half of the first floor which is now given up to the Royal Academy might be devoted to the purpose of exhibition of ancient sculpture?—Half of it would, because the rooms at the back are useless.

1161. Dr. Bowring.] But the admission of light at the west end and the east end of the building, I take it, are the same?—By no means.

1162. What, not in the front?—Yes, in front.

1163. Then whatever applies to one end of the building applies to the other, as respects the front?—As respects the front, no doubt.

1164. Chairman.] I observe that, of the first floor above the ground floor, nearly one half is devoted to the Royal Academy?—One half.

1165. The result of the whole being, that as nearly as possible half the National Gallery, both on the lower and upper story is given up to the Royal Academy?—It might be said so very fairly.

1166.—The Royal Academy of course will, as long as it retains possession of this portion of the National Gallery, be able to exclude such portion of the public as it does not choose to admit?—Of course, excepting through these rights of way, which we deplore as much as any body.

1167. Dr. Bowring.] As respects these internal arrangements, did you receive instructions simultaneously from the members of the Royal Academy with the members of Government?—My instructions were received from Government.

1168. Did any member of the Royal Academy assist with the Government?—Not with the Government, certainly not. The Royal Academy had a committee, and they were to report to the Government whether the arrangements made by the Government would suit the purposes of the Royal Academy.

1169. And you came in contact with that committee of the Royal Academy?—I was in contact, acting on the part of Government, to confer with the Royal Academy on that point.

1170. Chairman.] You are a member of the Royal Academy?—I am.

1171. Do you understand that the Royal Academy takes possession of these rooms on condition that whenever the rooms are wanted for national purposes, the Academy will be obliged to evacuate them?—Undoubtedly. It was always understood that they were to hold these rooms on the same tenure that they now hold those at Somerset House, such was always the express promise, I believe, or rather the words of Lord Grey.

1172. And have you, in constructing these rooms for the Royal Academy, had a view to the future, so that if it may be expedient for the purpose of national exhibition that the Royal Academy should evacuate these rooms, the gallery may be made one continuous gallery, without any detriment from these sub-divisions, which have been created in consequence of the Royal Academy's admission into the gallery?—I would not say continuous, because there are two stair-cases, but that they may be made in close and intimate connexion; that is, the galleries may.

1173. But if in finishing the National Gallery you had had it in contemplation only to consult the purpose of a national exhibition, would you have introduced these staircases which you have just mentioned or not?—One of them; but I ought to say that I submitted the plan in two ways, one to show how this, by the introduction of a central staircase, may be made to communicate above by one staircase instead of two.

1174. But the question is, whether, in consequence of the Royal Academy's possession of these rooms, you have made any staircase which you would not have made if the gallery had been solely devoted to the purpose of national exhibitions?—No, certainly not; all the others would have been equally necessary.

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1175. Can you easily take down all these divisions you have made in consequence of the Royal Academy having possession of these compartments of the National Gallery, and make it just as effective for the purpose of ancient fine exhibitions as if the Royal Academy had never been there?—You may make it precisely resembling the other side.

1176. And do you consider the other side the best distribution you could make for the purpose of ancient exhibitions?—Yes, in respect to light and economy of space.

1177. Dr. Bowring.] Has there been any accurate estimate made of the competency of the parts devoted to the National Gallery to hold the national pictures at present?—Yes, there has.

1178. What will be the unoccupied space at present with reference to the pictures?—Two-thirds, provided they are hung as they are at present; the trustees may think it necessary to give more space, but to hang them as they hang at present there is room for three times the collection and more, because I take no account of the halls nor the rooms below.

1179. Chairman.] But you have no knowledge of what would be given to the National Gallery to be placed in the new building?—You mean by contributions; that is matter of opinion, but my opinion is that it will be fifty years before you could occupy the whole of them, because I should hope the trustees of the National Gallery would never accept any picture but what is of the highest class.

1180. What gallery have you for the works of ancient sculpture in the National Gallery?—In the rear of the building.

1181. What part of the rear of the building?—That circular room [pointing to the plan].

1182. Is that of ample capacity for the exhibition of works of ancient sculpture?—I beg pardon, I mistook the question; we have no provision whatever for ancient sculpture.

1183. But I understood you to say that if the ground floor had not been devoted to the purposes of the Royal Academy (the right-hand side as you enter), it might have been devoted to the exhibition of works of ancient sculpture?—Yes; a portion.

1184. Then on the first floor you would have had a much better opportunity of exhibiting works of ancient sculpture, provided the Royal Academy had not had that portion of the National Gallery?—I doubt whether we could exhibit sculpture on the first floor at all, because of the immense weight.

1185. At all events you could on the ground floor?—Undoubtedly.

1186. And therefore you will now have in the National Gallery no place for the exhibition of works of ancient sculpture?—None.

1187. But if the Royal Academy had not come to the National Gallery at all, might you not have combined the whole of the rooms on the left-hand side, which are devoted to the collection of drawings and Flemish paintings, with the rooms on the right-hand side, which are now devoted to the Royal Academy, and might you not have had the whole range of building in front for the purpose of the exhibition of ancient sculpture?—Not the whole range, because there are two gateways, entrances to the buildings in the rear.

1188. But almost the whole range, with the exception of the entrances?—Yes.

1189. And now you have no means of exhibiting works of ancient sculpture in the National Gallery, then, in consequence of the Royal Academy being there?—That is not the natural consequence.

1190. I ask you whether there might not have been exhibitions of ancient sculpture at the National Gallery if the Royal Academy had not been there?—There might have been a considerable extent of rooms for the reception of collections of ancient sculpture, if you could put up with such light as you would have; but at the British Museum, see what beautiful light they have from the skylights.

1191. Dr. Bowring.] Now, when do you imagine the National Gallery will be ready for the reception of ancient pictures?—In about eight months.

1192. Chairman.] Would it not have been an advantage to have found in the National Gallery a collection of ancient sculptures, as well as a collection of ancient paintings?—I say certainly it would; you might now, if you chose to remove the sculptures from the British Museum; but I ought to say it never was contemplated to

to bring ancient sculpture to this building at all. The Ministers, from whom I received my instructions, never contemplated that.

1193. Might you not have had a collection of casts to great advantage?—Certainly.

1194. And might you not, supposing the Gallery is, as you seem to state it to be, as yet much too large for all the paintings which are in the present National Gallery; might you not have distributions in the National Gallery between the rooms, to serve the purpose of exhibition of ancient works of painting, of sculpture and of architecture also?—The whole, do you mean?

1195. Might not you have devoted the part of the National Gallery which is now devoted to the Royal Academy, to the purpose of the exhibition of architectural models and of casts from the ancient works of sculpture, apart from the exhibition of ancient works of sculpture themselves?—When you say appropriated, I must ask what you mean by appropriation? In this way do you mean, could they be made *well* adapted? Is that what you mean by appropriation, or merely for their reception? because reception is one thing and exhibition is another; the exhibition comprises a proper degree of light, which we could not have obtained; the reception is a different thing.

1196. But would it not have been of advantage to artists to have found in this National Gallery an exhibition of works illustrative of sculpture and of architecture as well as paintings?—Undoubtedly, if the light sufficed.

1197. But is not there sufficient light at all events in the front?—Certainly; and there would have been in the rear, only certain gentlemen amateurs chose to thrust us up into a corner where we could get no light; they made a great fuss about the change of position, and I verily believe nobody more regrets having given way to that popular clamour than the then Premier. But we are now thrust back, so as to be nearly in contact with the workhouse building, obscuring the light in the lower rooms of the east wing.

1198. I see you have appropriated some portion of the lower rooms to the collection of paintings?—To small Flemish paintings.

1199. And therefore the same rooms might have been appropriated to sculpture?—Certainly they may; it was only a suggestion of mine; we have no Flemish collection at present; but, in case we ever should have, there is a room admirably adapted to the purpose, because such are small pictures, and require close inspection.

1200. Mr. Brotherton.] But as the British Museum is so near, do you think it would be any great advantage to appropriate those rooms to sculpture?—That is a different thing; I should say our space there would have been for an insignificant collection; it is a very indifferent one indeed, a very limited and a very contracted one; you may perceive the space itself is contracted.

1201. Chairman.] But would it not have been half the length of the whole National Gallery?—Yes, but it is only 178 feet, including the gateway, which divides it in two.

1202. But then, considering we can only measure our advantages relatively to the means we have of using them, it would have been, at all events, in reference to the National Gallery, a very large portion of it?—It would have been a certain portion of it.

1203. It would have been the whole of the front of the ground-floor?—Certainly, the whole of the front, but only half the width.

1204. Have you made any distribution of the different schools of painting, Italian, French and Flemish?—We have no Flemish collection at present, but the galleries being divided into rooms, admits of any division that the trustees may think proper.

1205. Who are the trustees?—I do not know them all by name; Lord Aberdeen, Lord Farnborough and Sir M. Shee are trustees.

1206. What was the alteration they made in the original plan you just now alluded to?—It was the amateur architects, I mean, who induced the gentlemen in the neighbourhood to excite the parish against the proposed position of the building, and they unfortunately succeeded.

1207. What was the nature of the alteration you were compelled to make?—It was thrust back fifty feet, so that instead of having a good light behind, it is a very bad one now.

1208. What was it thrust back for?—To give them what they never can get, and what I explained to them they never could obtain,—a sight of the whole extent

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of St. Martin's portico from Pall Mall, East; a thing that did not at all depend on the position of the National Gallery, because the greater part of the portico is hid from Pall Mall, East, by the building on the right hand side; by the College of Physicians, not by the National Gallery.

1209. Have you made any provision for the English school, for their exhibition in the National Gallery?—I have left the distribution to the trustees; they have a committee, I believe, to hang their pictures for them, and I presume they mean to divide them into schools.

1210. Have you followed the arrangement of any foreign galleries?—O no; because, I beg leave to state, I avoided following the plans of the galleries abroad, which are more calculated to show off the architecture of the rooms than to exhibit the greatest number of pictures in a given space. On that account a great deal of room is lost. Now there is the Louvre, every body talks in raptures of the magnificence and extent of the Louvre. What will the Louvre contain in lineal measurement? They have altered the disposition of light since, but when I saw it there was only 1,770 feet of lineal measure, so that if you added to our gallery two rooms of fifty feet square you would have had the same lineal extent as they originally had in the Louvre, by the mere addition of such two rooms.

1211. But have they not in the Louvre a great range of rooms containing specimens of ancient sculpture?—In the old Louvre they have, not in the gallery.

1212. Is not the exhibition of ancient sculpture close adjoining to the exhibition of paintings at the Louvre?—The gallery of the Louvre abuts upon the square of the building.

1213. What is the length of the gallery of the Louvre?—Two hundred and twenty-two toises—that is, about 1,332 feet.

1214. You will have as much room in the new National Gallery, without appropriating any of the Royal Academy rooms to the purpose of ancient exhibitions, as there is in the Louvre?—No, not without the galleries of the Royal Academy and two additional rooms fifty feet square.

1215. What two additional rooms would those be? where would you put them?—There is very great ease in getting them, if the Government chose to purchase the site; by that means a most convenient arrangement may be made, as will be seen by reference to the plan annexed.

1216. When you say that you have had no reference to foreign galleries, did you ever consider whether the gallery at Munich, which is called the Pinacotheca, is a gallery worthy of imitation?—As architectural rooms it may be, not as rooms for exhibition.

1217. Have you been in it?—I know it by designs, I have not been in it; in a room for the exhibition of pictures, I conceive that what is wanted is plenty of wall and plenty of light.

1218. Do you know what amount of light they have in the Pinacotheca?—I have heard Mr. Ridley Colburn, who is a very good judge of ancient pictures, has said, I know it only from second-hand authority, that he had visited all the galleries in Europe, and he had never seen any so well lighted as our galleries are.

1219. Do you know how the Pinacotheca is lighted?—No, I do not.

1220. Do you know it is lighted from above by immense lanterns?—I suppose so, because it is the only light in fact for pictures; no other light is tolerable. In our galleries, the skylights are immensely large and immensely heavy; they are all made of cast iron; we have one thirty-five feet long by twenty-six feet wide: there is ample light, there is abundance of light, it is so much more easy to modify the light than to add it, and I was determined they should have enough, and in fact there will be too much light a great deal.

1221. Are you aware that in the gallery at Munich, which is considered a very fine one, a corridor runs the whole length, from which you can get to any school you like, without going through the others?—Yes.

1222. Is not that an advantage?—I do not conceive it so. I think our distribution of the galleries will be found infinitely more convenient.

1223. In fact, you consider the National Gallery, as distributed at present, will be one of the best galleries in Europe?—For the exhibition of pictures, I do.

1224. And that the space will be sufficient?—There is ample space; there is not one of the three principal rooms that is not amply long to show any picture of any dimensions. In short, if you were to go to the end of one of these galleries to look at the "Lazarus," the distance would be too great, you would be obliged to approach it.

1225. Might

1225. Might not the cartoons from Hampton Court be exhibited in the National Gallery?—Certainly.

1226. There is ample room?—Certainly; I have always looked forward to the possibility of their being placed there in the hall.

1227. Do you think they would be injured much by the atmosphere of London?—It would depend on whether the rooms are heated by heated air or by hot water. I ought to have observed, that the left-hand side of the building alone is warmed by hot water.

1228. Is it not very desirable that these cartoons should be brought to London for the benefit of artists?—Yes; the Royal Academy have copies of all the cartoons, which will, probably, be suspended in their hall.

1229. And therefore they would be their exclusive property?—Undoubtedly, they are so now.

1230. But the originals might be introduced with great benefit to the public and to artists?—Unquestionably; and in very good lights in the hall of the New National Gallery.

1231. What will be the additional accommodation given for exhibitions in the apartments which are devoted to the Royal Academy in the National Gallery?—At least half as much more as they have at present.

1232. Is not that giving them then a still greater privilege over other societies of art than they at present enjoy in Somerset House; if they have greater capacity for exhibition, is it not a greater advantage given them over other competing societies of art?—It will enable them to receive more pictures from artists not belonging to our body; and that is a point they are extremely desirous of doing, as I know, personally, not on their own account, but for the sake of exhibitors; our wishes are not to receive more than we do at present, so as to avoid the necessity of hanging them at the height we are now obliged to do.

Thomas Leverton Donaldson, Esq., called in; and Examined.

1233. *Chairman.*] You are, I think, an honorary secretary of the Institute of British Architects, a corresponding member of the French Institute, and a member of several academies?—Yes, I am.

1234. As your attention has been much turned to the subject of architecture, what is, in your opinion, the benefit the Royal Academy has conferred on architecture?—It appears to me that the Royal Academy has conferred very inadequate advantages on architecture.

1235. State what have been the advantages conferred, if there have been any?—The lectures on perspective; those on architecture; the privilege of attending at the library; the distribution of medals, and the travelling studentship; all which advantages are possessed in common with the students in painting and sculpture.

1236. Are the lectures useful?—The lectures on perspective, I considered entirely useless, as being a science that cannot be taught orally, but must be taught by lessons. The lectures on architecture, I conceive, conveyed much instruction, excited a spirit of emulation in the students, and inculcated a high sense of architectural morals, but were discontinued for many years and lost much of their effect from the same course being too frequently repeated.

1237. Do you think the arrangements or regulations connected with the lectures judicious?—I am of opinion, that the same lecturer should not be continued longer than to repeat his course once, that is, for two years. The advantage to be derived will be the continuance of attendance of the same persons, even although much advanced in the art, as a different course would be given by a different person, and great benefit would result from the same subject being presented under new views and with a different spirit.

1238. Is the library a great advantage to the students of the academy?—The privilege of attending the library is a great advantage. Formerly it used to be open only Monday during the day, and for two hours in the evening. About twenty years since, the architectural students of the academy petitioned the council to give them the same opportunities of study afforded to painters and sculptors. The council immediately directed the library to be opened upon the Thursday also, but stated that they had not the means to afford further facilities.

1239. Were there not architectural casts in the Royal Academy for the students study from?—They had architectural casts, but they had been allowed to get

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black and disfigured, and were put up in the school of the living figure, where they could not be got at, and never put before the architectural students as the casts of the antique statues before the painters and sculptors. It was understood that there were large cases in the cellars beneath, containing fine architectural casts, but they were never hung up on the walls; the space being rather devoted to historical sculpture.

1240. Were there no models for instruction?—There were none, the academy quite restricting the information they conveyed to the students as an art, not as a science.

1241. Were the prizes they offered productive of benefit?—They produced a certain stimulus in the minds of the architectural students, counteracted, however, by the consciousness of the incompetency of the tribunal which was to decide upon the relative merits of the drawings submitted in competition, there being only four members of the academy architects, and it being understood that the painters and sculptors had an equal right to vote, without the necessary judgment to guide them in the selection; these latter were more apt to choose the drawings which were calculated to catch the eye than those executed with severer simplicity. A greater confidence would have been excited, and more value given to the judgment pronounced, if the reasons were given, as in the case of many foreign academies, such as Milan, &c.

1242. Do you think a national academy necessary for the due promotion of art?—I think a public academy necessary to architecture for its promotion as an art.

1243. Would not private academies answer the purpose better, in your opinion?—We hold in too great disrepute a private academy to get men of first-rate abilities to establish one; besides a man of such eminence would be too much occupied in his own practice to feel disposed for mere profit to engage in such an undertaking; whereas, the honour and distinction of such an appointment in a national institution would induce all to render themselves worthy of the appointment, though for a limited period, as lecturers, and induce them to give themselves up to the subject for the time.

1244. Is not the system of architectural education, as at present pursued, adequate to the purpose?—No, it is totally inadequate to the purpose; a young man is usually bound to an architect for five years, at a premium varying from 200*l.* to 500*l.* He is supposed to acquire the knowledge of his profession by taking the run of the office, seeing the course of practice, and making out drawings for the architect to whom he is bound. The master is not supposed to be under any obligation to watch the progress of the pupil, to instil into his mind the elements of the art. He only sees that the drawings he has to prepare answer the master's purpose in regard to the jobs in hand. A pupil rarely if ever makes out a specification ere he leaves the office; in fact, he is seldom capable of doing it, or of measuring works, abstracting quantities and making out a bill.

1245. Then I understand you to think a national or public academy to be necessary for architects?—Under such a system an academy is necessary, where he may learn the principles, the theory and history of the arts; that he may acquire a knowledge of the perspective, and exercise himself by making sketches of designs with his fellow-students. What he learns in the master's office is the practice of the art, by making out the drawings and seeing the design carried into execution.

1246. Then, if I understand you right, you consider the academy a proper place for the history of art and instruction in the principle of art?—Yes, the theory.

1247. But you leave the practice of it to the native genius of the artist himself?—No; to study, by seeing the works executed under his master, which is essential, certainly.

1248. But I understand you to look at the academy as a place of instruction rather than a place where, from certain fixed regulations, it is understood that very often a certain manner and character is given to the works of the persons educated there?—Certainly.

1249. What is the usual time passed by a student in an architect's office?—Daily he attends his master's office from nine to five, unless there be a great press of business, and then there is no limit, of course; so that he would have generally from seven to nine or ten to improve himself in the evening by the studies to which I alluded.

1250. The more general studies of the theory of art?—Yes.

1251. How many architects are there generally academicians?—The number of architects

architects to which it has been usual to restrict the election as academicians has been found quite incommensurate with the number of the profession entitled by their talents to the distinction, and this has been pernicious, by giving in the eyes of the public to too restricted a number an adventitious superiority to which they were not so exclusively entitled. All academies should, in my opinion, be constructed with the view to promote art and science, and not for the purpose of personal advantage to the members. In justice to the members of the profession, there should not be any restriction of number, but all qualified by their talents should be entitled to election, as at the bar or for the pulpit. If any personal or moral objection existed to any individual, that would be corrected by the ballot at the election.

1252. We have understood from former witnesses that a member of a Royal Academy cannot belong to any other professional institution?—No; the regulations of the Royal Academy, which strictly preclude the members from belonging to any other body of artists as efficient members, is a gross injustice. An instance occurred recently. Mr. Cockerell, R. A., was anxious to belong to the Institute of British Architects as an efficient member; he applied to the council of the Royal Academy to ascertain whether it was consistent with their regulations that he should do so, and he was told that he could not.

1253. Is the exhibition of architectural designs likely to interest the public generally?—Such an exhibition of drawings would not be interesting to the great mass of visitors, but would be so to those who understand the art (of whom there are many), and to those who wish to be acquainted with the subject; those are all who are likely to encourage the art, and by them they would be seen with pleasure.

1254. Is the exhibition of architectural drawings at the Royal Academy well managed?—No. The mode in which architectural drawings have been exhibited in the Royal Academy, is a subject of deep complaint as an act of injustice. The architectural drawings are put into a room of very inadequate size, and mixed up with oil paintings; the consequence has been the introduction of a meretricious style of architectural drawings, in order to be able to compete with the brilliant effect of oil colours, for the quiet architectural drawing with a simple effect, has been overpowered by the paintings; besides, plans are excluded. Very frequently the great beauty of a design consists in the plan which is not exhibited, and thus the architectural exhibitor is expected to be rather a painter than an architect. In France they allow plans to be exhibited at the Louvre.

T. C. Hofland, Esq., called in; and Examined.

1255. *Chairman.*] WILL you have the kindness to give your address and designation?—I am secretary to the Society of British Artists. *T. C. Hofland, Esq.*

1256.—Have you formed an opinion on the benefits or disadvantages conferred by the Royal Academy?—Yes, I have in common with my brother artists formed an opinion.

1257. What is that opinion?—I conceive that royal academies generally are injurious to the arts, and that they do not advance the fine arts in this or any other country.

1258. What observations have you made peculiarly on the Royal Academy of London?—The Royal Academy has no claim in my opinion to the character of a national institution; it is a private society, and their rules and regulations are framed for the benefit of a private society. It has the powerful patronage of the King and the virtual patronage of the State; but still its laws and regulations, formed under existing circumstances 67 years ago, will not give it the character of a national institution. It was formed from rivalry with another society at that time existing.

1259. It has been stated by artists who have been previously examined, that the academy objects to any of its members exhibiting with any other society of artists in London?—That is true.

1260. Do you know any particular instance of the hardship of that rule?—I think generally it is a very severe hardship, and it had a very material effect in the formation of the Society of British Artists. When it became necessary to form that society, we were obliged to frame our laws and regulations to meet that law of the Royal Academy. We could not become candidates, after becoming members of the Society of British Artists, for the honours of the Royal Academy; we were in that situation that we had no power after having once joined our society; so long as we had any connexion with it we could not become candidates; and a great evil to our society has been, that that law has deterred many from joining our society, and

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giving it that strength that it otherwise would have had, because they would have been prevented, after joining us, from looking forward to the honours of the Royal Academy.

1261. Have any royal academicians been disposed to exhibit with the Society of British Artists?—Two or three royal academicians have contributed to our exhibition; but in one instance, Mr. Northcote the royal academician declared to me he had been threatened with expulsion for exhibiting with us by a member of the Royal Academy, and Mr. Northcote in reply to that threat said, "Sir, I yet remain a member of the Royal Academy, and I will vote for my own expulsion if you put it to the vote."

1262. The Royal Academy was founded I believe 67 years ago?—Sixty-seven years ago.

1263. It then contained forty academicians and twenty associates; does it contain the same number now?—It does; and at that time (sixty-seven years ago) when that Royal Academy was founded, the sixty comprising the whole of that body fairly represented, and more than represented, the aggregate talent of the country, for they were obliged to take in at that time men who could have no pretension to any rank in art in the present day. In fact for the first two or three years after the formation of the Royal Academy, the exhibitions contained comparatively a small number of works, and the artists of talent then in existence were not one in ten compared with the present day, and therefore if the Royal Academy contained only a sufficient number to represent the talent of the country, and to give the talent of the country a fair chance of coming before the public with annual exhibitions, it can no longer be efficient for the same purpose. The artists have increased in the ratio of ten to one, not only in number but in general talents.

1264. Do you consider that the power of self-election, possessed by the Royal Academy, is an evil?—A very great evil I should consider.

1265. Does it make them approximate to a close corporation?—I should say that it has all the evils of a close corporation, with additional ones.

1266. What are those?—The close corporation only injures a local district; a point, a spot, a certain town; but the baneful influence of the academy, as to its exclusive powers and the honours bestowed upon it, extends throughout the British empire; every artist feels it in the remotest part of Great Britain.

1267. Then I understand it to be the wish of artists that there should be greater freedom of competition and fewer fetters on art than those which they consider imposed by the Royal Academy?—I should say, art should be free; that there should be a sort of free trade in art.

1268. Do you consider anything approaching to monopoly injurious to art?—I think a powerful body of men becoming rich by having possession given to them of apartments to exhibit in, by having the patronage of the King positively, and virtually the patronage of the State, will inevitably become a monopoly unless they are guarded by such laws and regulations as may be truly called national; not such laws and regulations as are only framed for their own benefit. That monopoly shows itself in various injurious ways to art generally, and to existing artists. In the first place, they consider the walls of the academy their own, and that the exhibitors are only there on tolerance; that that is the case cannot be doubted by any artist who has examined the walls of the Royal Academy, where nineteen pictures out of twenty in respectable places belong to members of the academy; in fact, not more than from four to six, say ten pictures, out of six or eight hundred have distinguished places in the Royal Academy unless they belong to members of that body, and those are generally the pictures of clever aspirants to the honours of the academy, because the academists say these walls are ours; they are given to us for our benefit, and we in the first place hang our pictures, or dispose of them fairly, according to their merit, that is, the merit of our own pictures, and what room we have to spare we devote to those artists who exhibit with us. I do not blame the academy for this disposition; it becomes inevitable according to their laws, but it is so. I myself have suffered severely from that disposition of the pictures.

1269. Is it your opinion that the Royal Academy with certain modifications might become a useful institution?—The Royal Academy, I think, with certain modifications might become a useful institution, but I should say it should be made a national institution in that case; but I would prefer free trade in art in that respect, and if the Government would give any support it should be by the purchase

purchase of pictures annually exhibited, and by commissions for historical works, for the purpose of forming a National Gallery. I believe that to be the true way of advancing the fine arts in this country, and that the different existing societies (for societies would exist for the exhibition of their works), one society would prevent another from becoming a monopoly, for there would be that emulation and that striving between them which would, in my opinion, advance the fine arts instead of depreciating them.

1270. Was the principle you mentioned of free competition by artists and by the reward of distinction by the Government to all of them, without any partiality, the principle which existed in those times when painting most flourished?—It certainly was; at the time of the formation of the Royal Academy two rival institutions existed, and at the time when the academy was formed the most distinguished British painters were in existence, Sir Joshua Reynolds, Gainsborough, Wilson, Hogarth, Barry, West, and, I believe, Banks, men who have not been surpassed, some not equalled, up to the present moment.

1271. Was not free competition the principle that prevailed in the time when the Italian schools obtained their greatest celebrity?—I do believe it has obtained at all times of celebrity in arts: I believe if we go back to the time of Greece and Rome, we shall still find it was patronage, and not academies, that created art; the household gods of the Romans created and maintained sculpture, and in Greece the heathen mythology created employment in that art, and in Italy the catholic religion, patronizing the sacred historical paintings, was the great cause, in my opinion, of its flourishing there; but when the academies were commenced, I would say the art began to decline; I believe there were few academies till about the time of the Caracci, when the academies commenced, and the arts declined; certainly they declined from the time of Louis the Fourteenth.

1272. Then you consider the real foundation of art is a demand for it?—A demand for art will always increase artists, and it will increase talent too; the demand for portraiture has created employment for portrait painters in this country, and our beautiful and varied country naturally created landscape painters, and as the country became opulent there became employment for landscape painters, and a certain degree of success belongs to the English school in portraiture and in landscapes.

1273. If, therefore, according to the historical view you have taken, it has been the demand for works of art which has been the real vital encouragement to art, is it not desirable that a nation should have every means of instructing itself in art by means of exhibitions of the finest works, so as to encourage the best possible style and the highest character of art?—Highly desirable; I should say that national schools of designs, for instruction in arts of design, would be valuable, and, above all, a national gallery.

1274. And not only a national gallery, but local galleries, I suppose?—And local galleries. I would advert to the great value that the provincial exhibitions have been to the advancement of art in this country. The first, I believe, was established about four or five-and-twenty years back; since then, they have become very general, and in many of the towns in England, where an exhibition was first formed, there were not more than four or five purchasers the first exhibition. I will instance the small city of Carlisle, very far in the north. I believe in the first exhibition they sold nine pictures; they progressively advanced in sale in three or four years to 30 pictures, and by that means evidently diffusing a taste in the neighbourhood for the fine arts.

1275. Dr. Bowring.] Do not you think the inaccessible character of most of our exhibitions, both public and private, in the one case in consequence of the sum to be paid, and in the other the difficulty of obtaining access to the noblemen and gentlemen who are possessed of fine pictures, have greatly retarded the cultivation of art?—Decidedly; and therefore a national gallery will be of the utmost value.

1276. Do not you think as you refer to the religious feeling of the catholic part of Christendom in which the churches are always accessible to the public without any fee, that habit of keeping our churches, in which there are some fine statuary and some fine paintings, and making them inaccessible except on days of service, have a highly pernicious influence on public taste?—Undoubtedly; and I believe, I speak the sense of the whole country, when I say, I deplore the state of things in this country; Westminster Abbey, for instance; every Englishman feels he is shut out from the study of those fine specimens of Gothic architecture and works of sculpture there erected.

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1277. And that which applies to Westminster Abbey applies to St. Paul's, and almost all the other public ecclesiastical buildings?—Yes, and with respect to all the pictures in this country, with the exception of our National Gallery, and certain days fixed by certain proprietors of pictures, and then you only see them with great difficulty in a crowd.

1278. *Chairman.*] Does it not apply to all the cathedrals all over the country?—To every thing connected with art in this country, except the British Museum and the National Gallery.

1279.—*Dr. Bowring.*] Are you aware of the fact, that even as respects the private collections of individuals, they are much less accessible in this country than small private collections in other countries?—It is a constant and general complaint both by Englishmen and foreigners that it is so.

1280. So that with reference to many most remarkable collections in this country, unless there are some means of reaching somebody who is acquainted with the noblemen or gentlemen who possess them, they are really inaccessible to the public?—They are.

1281. Is not the character of the buildings inhabited generally by our nobility and the wealthy classes of the population a great evidence of the backwardness of art?—I cannot exactly say that; I think one great reason why they are not thrown open so much to the public as they otherwise would be, is this: that the apartments are almost all constructed for the purposes of living in and not for show; the best pictures are placed in rooms occupied by the family, and it is very uncomfortable and inconvenient to have those rooms thrown open to the public and exclude themselves from living in them; abroad there are large galleries devoted to pictures exclusively, and a separate apartment for the families to occupy.

1282. Do not you think it very possible to consult the domestic comfort of an habitation with the means of exhibiting in it beautiful pictures?—It is done in a great many cases; there are a great many liberal patrons who do that, and happily that taste is now increasing with several gentlemen who are building galleries and furnishing their houses with pictures.

1283. *Chairman.*] But you seem to think there is a greater spirit of exclusion of the public in this country than there is generally abroad?—I do think so.

1284. *Dr. Bowring.*] Do not you also think some injury has been done to the arts by the less elevated position which artists occupy in public opinion, I mean intellectually, their social position, that it is not so elevated as it is in many other countries of Europe?—I think that is deeply felt, and without being invidious at all, I feel the highest respect for a great many of the members of the academy; they are men of high character, and perhaps the academy possess the greatest talent in the country, but I feel that a large body of my brother artists are degraded by the sort of exclusive rank or title which is given to the royal academicians.

1285. Do you think that art and artists generally occupy with reference to the great civilization of this country, the position they ought to fill?—Certainly not; with the exception of the royal academicians, who hold a certain rank in society by the King's patronage.

1286. *Chairman.*] But do you think the academicians stand so high simply because they are academicians, as a foreigner does simply because he is an artist in a foreign country?—No, I do not think they do; but they have exclusive standing or rank in the country.

1287. Is there in the people of this country that respect for art, as art itself, which there is in the people in many foreign countries?—No, nor there never will be, till there is the same veneration for art that there is in foreign countries.

1288. *Dr. Bowring.*] Would not the respect for artists necessarily be associated with and grow out of the love of art itself?—Evidently; and as the love of art and the knowledge of art become diffused in this country, art and artist will be more respected necessarily. In France an artist is looked upon in a very different point of view to what he is in this country. In France he is infinitely more respected; he is patronized by the state, and feels his weight and consequence.

1289. That is to say, the diffusion of the love of art is very much the same thing as the elevation of art?—Clearly.

1290. *Chairman.*] Do you think that that proceeds from the greater degree of freedom of inspection of works of art which exist abroad, where all the people can inspect the works of art, than here?—Abroad, every great country except England, has had a national gallery open to its public; and at an early period in life the public become acquainted with fine works of art, and to a certain degree, at least,

least, these galleries create a love of art among the people, and they respect the art and look up to the artists. In this country taste has been diffusing slowly; we have had no public exhibitions but exhibitions of works of modern art. The Royal Academy is of great service in that respect, from its annual exhibitions; it increases a love of art by its annual exhibitions. A collector in this country, a man who once becomes imbued with the love of art, purchases a few pictures, perhaps of an inferior class; but the very love of art leads him to inquire; he is not content with his own pictures, but it leads him to search after others; he sees finer works of art, and he improves his taste, till, in the course of 20 years, I have known a selection below mediocrity exchanged for one of excellence.

1291. Do you extend that observation, with respect to an individual collector, to the improvement in art of a whole nation?—Yes, with the necessity of an acquaintance with the fine arts to correct taste.

1292. With the means of seeing that which is worthy of admiration, they will acquire an admiration of art?—Certainly, as art is comparative.

1293. As you seem to have paid great attention to the subject, have you ever drawn the inference, that the same result arises from the exclusiveness in this country with regard to public libraries; is there the same facility of admission to public libraries in this country, or is there any thing like the same number of public libraries in this country as there is abroad?—Certainly, in most countries abroad, to the public libraries there is a more ready access than in this country, France in particular. The library at the British Museum it is very well known is not very difficult of access, but still many persons are deterred from attending it, on account of the routine required to get access to it.

1294. Is not a small impediment very often sufficient to prevent a man from availing himself of information he might have?—Decidedly, with respect to the libraries in this country.

1295. Now let me ask you whether you do not think the French people themselves have a greater veneration for the name of an artist and a literary man than the English people have, and whether you do or not attribute that result to the want of public exhibition of works of art and public libraries which diffuse a greater knowledge both of art and literature among the people generally, and which give them a greater admiration for the persons who produced those works which they admire?—I do think so.

1296. What effect has the British Institution had on the fine arts?—The British Institution was formed at a period when there was no other existing institution for the exhibition of works of British artists, except the Royal Academy. The Royal Academy neither then nor at any time has been a mart or place of sale for works exhibited there: it was never created as being a place of sale for works exhibited there. A certain number of noblemen and gentlemen formed that institution for the purpose of giving, I would say, the junior artists, or the artists generally, an opportunity of exhibiting their works fairly before the public, and for the purpose of sale. And to show that my sense of their intention is correct, I would say that they offered premiums for the best pictures sent in in different classes, a certain premium for historical paintings, another for domestic subjects, another for landscapes. The British Institution continued that scheme for some few years, and sold a great number of pictures, and gave a great number of premiums; they afterwards varied their plan, and had an exhibition of the old masters in the second season of the year, for the purpose of diffusing a taste for the fine arts and improving the taste generally by bringing before the public, and before the students, fine specimens of the old masters. That exhibition curtailed the exhibition of modern art very much; it was partly the cause of creating the society of British Artists, because, for three or four months in the season there was no opportunity of exhibiting their works for sale, except at the Royal Academy.

1297. What led to the formation of the two societies, the Society of British Artists, and the Society of Painters in Water Colours?—At the time of the formation of the Society of Painters in Water Colours, the Royal Academy did not admit painters in water colours into their body. They were not eligible to be elected, unless they were painters in oil. And at that time the spread and the increase of talent in water colour painting was very great in this country; I believe I may say it is peculiarly English is water-colour painting; and that institution, after struggling for some time, succeeded and flourished, and like all other institutions with power in their hands, they were willing to abuse it when they became powerful; and it became to a certain degree a monopoly, as well as the Royal Academy.

T. C. Hodgkin, Esq. Academy. But as the State had nothing to do with it, and as it was merely a private monopoly, there was a mode of curing it. A rival institution would set up against it, a rival institution did set up against it, and it immediately gave them ideas of liberality, for they added six or eight, or ten members to their institution directly, and if that was not sufficient to cure the evil, a stronger institution would rise up against it, and it would gain strength from their illiberality. And I would compare the society of British Artists with the Royal Academy in that respect; we are obliged to be liberal, and give a fair share of our walls to our exhibitors, because if we did not, we could not get such an exhibition as would attract the public, and should not get the support of our brother artists, because we have no exclusive privileges from the King or the State; we have none of these adventitious aids—we have to pay for our rooms, purchased at a great expense, and at a private sacrifice; we have to pay annually a certain sum out of our pockets.

1298. *Dr. Bowring.*] You depend equally on the good opinion of the artists and of the public?—Yes; and if we were to grow into strength and become rich and powerful as the Royal Academy is, there is a mode of correcting the evil in us, though there is not in the Royal Academy as at present constituted.

1299. Has the Royal Academy any control over the British Institution?—They have not any legal control, or any ostensible control either; but I do conceive, from their position in society, from the power of inviting the principal nobility to their annual dinner, which is certainly a very great intellectual treat, where the first rank and talent of the country are brought together, they have the opportunity of granting the favour of private-view tickets; and in fact they associate, from their position in society, with the principal people in the country, and very much indeed with the executive, if I may use the term, of the British Institution, and gives that them an influence in the exhibition; for I would ask any artist, or any lover of art in this country, to look at the walls of the British Institution, where he will find that that institution has become as much a part of the Royal Academy for the exhibition of their works, as the branch bank at Manchester is a part of the Bank of England; for works that have been previously exhibited by royal academicians, and even sold, to the injury of a great many original works sent there, occupy all the best places in that institution, to the exclusion of young men who send there original works for sale; and I must be allowed to say, that the consequence has been a falling off in the receipts of that exhibition and of the visitors, because the artists have been deterred from sending their pictures, and another consequence has been an increase in the sale of our pictures; we have this year sold to the amount of nearly 3,000*l.* from the walls of our exhibition.

1300. That is the Society of British Artists?—Yes; and out of that 3,000*l.* it is necessary to state, that two-thirds of it at least will be paid to our exhibitors, not to members of the society,—to persons who exhibit with us, and not more than one-third of that sum is for work belonging to the members, therefore I would call the attention of the Committee to the usefulness of our society in giving a fair opportunity for the exhibition of works of art to rising artists; and I should say, if the Royal Academy is to receive any possible benefit, such as the giving of rooms saving them from 1,000*l.* to 1,500*l.* a year, we have some call also on the State, when we can prove what we have done for the advancement of the arts and for the benefit of our exhibitors, at a great expense to ourselves and very great exertion. If the Committee will allow me, I would propose a plan that would be exceedingly beneficial to the Society of British Artists, at a very small expense to the State. I should say, that if public schools were adopted, that our rooms are exceedingly well calculated for schools of design from their local situation and from their contrivance; if the State would purchase those rooms, the society would give them up seven months in the year as a school of design without any control, retaining them the other five months for their own exhibition. It would be a great boon to the Society of British Artists and a service to the public. I only throw this out to the Committee; if they will take into consideration what the Society of British Artists have done, what difficulties they have had to encounter, and what they still have to encounter with the power of the Royal Academy opposed to them I am sorry to say.

1301. Then you consider that the fact, that the Royal Academy will have one-half the National Gallery is a great injury to you and to other societies of artists in the neighbourhood?—I do think it a very severe and cruel injury to us, because when we were forming our society we waited on Sir Thomas Lawrence, the president of the academy, and Mr. Phillips and almost all the influential members, at

we told them, if they could give us any pledge or hope that there would be sufficient room allotted to the academy, to enable them to give fair and full exhibition to the works of art sent annually, we would defer our society or not form it, and they said they had no prospect of giving such a promise, and under that understanding our society was formed; because there was a large body of persons without any chance of coming before the public, unless they had an institution of their own.

1302. Will not the much greater space given to the exhibitions of the Royal Academy in the new National Gallery, as was stated by Mr. Wilkins, give it a far greater preponderance than it at present possesses over the other rival institutions?—Decidedly, it will increase their power in every respect; unless some modification be made in the laws of the Royal Academy, it will give them an unlimited power, as it is, it is a private society, and they have unlimited control; an increase of power is an increase of danger and an increase of evil to the arts generally; an increase of power is an increase of a positive tyranny; the Royal Academy as at present constituted is an anomaly that does not exist in any other free state but our own.

1303. I understand that you complain that the academy, with the feelings of a private body, possess the power of a public body?—They are esteemed generally, from a want of knowledge of the subject, as a public body without any real pretence for it whatever.

1304. And therefore the great extension of their public power which will be given to them by their new locality in the National Gallery will be a greater aggravation of the evil which is complained of?—Decidedly.

1305. Because without altering their private character they extend very much their public power?—Decidedly.

T. C. Hoftand, Esq.

1 July 1836.

Martis, 5^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Strutt.
Mr. Brotherton.

Dr. Bowring.
Mr. David Lewis.
Mr. Hope.

MR. WILLIAM EWART, IN THE CHAIR.

John Pye, Esq., called in; and Examined.

1306. *Chairman.*] YOU are a well-known engraver in London?—I am a landscape engraver.

1307. Have you turned your attention to the Royal Academy as connected particularly with engraving?—I have.

1308. Does the Royal Academy of Arts in London extend protection or encouragement to the art of engraving?—It appears that the laws of the Royal Academy of Arts admit to academic honours historical painters, landscape painters, portrait painters, flower painters, sculptors, architects, die engravers, watch chasers, and enamel painters, professors of each of those branches of art having been academicians, as the catalogues of the Royal Academy testify; but that all classes of engravers, excepting die engravers, are excluded from academic honours, nor can I learn that engraving has ever derived any protection or advantages from the Royal Academy; on the contrary, the constitution of that establishment, instead of excluding engravers altogether, as may be presumed it ought to have done, if engraving were deemed by those who made its laws unworthy to rank with the many other branches of art just mentioned, has not merely deprived engraving of that rank in England which is assigned to it by all the academies of art on the continent of Europe, but it has attached to that profession a mark of degradation that does not attach to any other branch of fine art, however low its claims may be; and it is worthy of remark that Sir Robert Strange received from the King the honour of knighthood for his skill in the practice of that art which had rendered him unworthy of belonging to the Royal Academy, whereby he became distinguished as an engraver above all the royal academicians, excepting Sir Joshua Reynolds and Sir William Chambers.

1309. What rank do engravers hold on the continent of Europe in relation to the professors of the other branches of fine arts?—The academies of Rome, Florence,

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Florence, Milan and Venice assign to engravers the same rank that is given to the other branches of fine art. Each academy has a professor of engraving residing on the establishment to give lectures, &c. At Paris also engravers hold rank in common with the other members of the institute, and some of them are marked by other honourable distinctions conferred by the government, from the legion of honour to the title of baron.

1310. What is the peculiar position in which engravers are placed by the laws of the Royal Academy; you have stated they are neither admitted nor altogether excluded from that institution?—Engravers are not suspended between honour and disgrace by the laws of the Royal Academy, but six engravers are eligible as associates ONLY, the profession is consequently held up to the gaze of the world as being beneath every other branch of fine art, and its professors are thereby marked as persons of inferior capacities. Sir Robert Strange, in his work on the rise and establishment of the Royal Academy, says, "Care was taken that the mode of admission should effectually exclude every engraver who has any of that conscious pride which the better artists always possess;" and the line engravers of the present day so fully respond to that fact, that they carefully abstain from all connexion with the Royal Academy on such terms of degradation.

1311. Do you attribute the position assigned to engraving by the Royal Academy to the low estimate formed of the value of that art, or to want of skill in its professors?—I attribute the degradation of engravers to private feelings evinced through the laws of the Royal Academy towards Sir Robert Strange. This is, I believe, a fact that has never been doubted, and in confirmation Sir Robert says in his work on the Royal Academy already quoted, "I have been obliged to take up my pen to rescue the art of engraving in some measure from that indignity which it has unjustly suffered on my account." It would be impossible to imagine that it resulted from the unimportance of the art itself, or to any demerit on the part of its professors, when we recollect Sir Robert Strange, Woollett, Vivarès, and Sharpe, whose works are still sought after and admired throughout Europe, and at the same time learn from the catalogues of the Royal Academy exhibitions that watch chasers, flower painters, die engravers and enamel painters have been academicians, and also artists of other classes whose works are now unknown or not esteemed, and whose names are merely connected with art by being printed in those catalogues.

1312. What is the actual state of engraving in England in relation to its state on the continent of Europe?—The art of engraving appears to have advanced in England through the influence of growing intelligence and our national commercial spirit, and stands, in the opinion of foreigners, higher than in any other country. In evidence of that fact, I beg to refer to the employment given to English engravers, both at home and abroad, for works to be published abroad; to our intimate acquaintance with the French; to the well-known fact of young foreigners coming to England under the protection of their respective Governments to study the art of engraving; and lastly, I beg to state, that the Duke de Cazes, formerly ambassador of France at the court of Great Britain, and subsequently first minister of Louis Eighteenth, told me in Paris that whilst he was minister of the king, he conceived a project of sending young engravers to England, to study those qualities of that art for which the English are distinguished; as is the custom of different academies to send young painters to Italy to study painting; but that a change of the ministry prevented his purpose being effected.

1313. Dr. Bowring.] Could you state, with reference to any past time, the number of plates produced now, as compared with those produced in this country twenty years ago, or the number of engravers?—That question appears to me so vague, that it is difficult for me to answer it. I am rather speaking of the encouragement given to art, than the quantity of things engraved. The quantity of plates engraved now must be very great, when compared with the quantity engraved at any former period; but I cannot speak as to number, and of course the relative number of engravers bears the same proportion.

1314. Chairman.] Is the reputation of the English engravers very much increased?—There is no question, I think, on that point.

1315. Dr. Bowring.] Can you state any comparison between the number of engravers at this moment and the number twenty years ago?—It would be impossible for me to speak with accuracy on that point; there may be five times as many now as at any former period.

1316. Chairman.]

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1316. *Chairman.*] To what do you attribute the peculiar success of the English line engraver?—I attribute the distinction of the English engraver to result from a new combination of the various qualities of nature and art in the plates they engrave, particularly so in regard to landscape engraving. The best plates engraved now appear to me as being free translations from pictures, instead of being cold rigid copies. They are entirely so with regard to effect—that quality by which the English School is distinguished, whether we speak of painting or engraving. The painter produces his picture by the aid of forms, lights and shadows, and varieties of warm and cold colours. The engraver copies the composition of the painter, and produces his effect, aided merely by different strengths of tints and gradations of black and white; and the most successful engravers often produce effects, with these very limited means, which fill the minds of spectators with a consciousness of the magnitude and great pleasurable varieties of nature (with very few exceptions) beyond any thing formerly done.

1317. *Dr. Bowring.*] Has not the more direct association of the art of engraving with literature been one of the main causes of the great number of works executed?—It appears to me that the mind expands as it becomes cultivated, and a greater desire for every thing that emanates from the exercise of intellect is created; hence results the encouragement for literature and the fine arts.

1318. *Chairman.*] Then, if I understand you right, engraving partakes in England more of the character of a fine art than in any other country?—That is my belief.

1319. And yet the English engravers stand lower as artists, in point of distinction, than the engravers in foreign countries?—An engraver who has attained but moderate rank in this country has only to travel abroad to ascertain that fact, for he becomes, by being transplanted, another person in point of weight and consideration in society.

1320. *Dr. Bowring.*] But with respect to his own pecuniary prosperity, is not more patronage done by literature to English engravers than is done to foreign engravers by any honorary distinction?—Speaking of engraving in a pecuniary point of view, engravers derive considerable advantage from being employed to embellish books, and but little from that employment which would elevate their art, and by which they would wish to be distinguished.

1321. But to what do you attribute the great increase of the numbers and the great increase of demand for engravers?—It is the commercial spirit and growing intelligence.

1322. *Chairman.*] If in your opinion engraving stands higher in England than it does on the continent of Europe, what benefit do you anticipate for that art from a more elevated connexion with the Royal Academy?—The position in which engravers are placed by the Royal Academy is deemed to be one of injustice, from which they ought to be relieved by being disconnected with that establishment altogether, or by having rank assigned to them equal to that which is accorded to the members of the different branches of art which are now united with painting to constitute the Royal Academy, and which are various as to their relative claims to consideration, on the score of employing the imaginative powers of the mind; in the event of engraving being placed in its just position amongst the other arts, the considerations and self-respect of engravers would lead them to a more general intimacy with fine art, and more works would be entered into, alike honourable and beneficial to artists and to the country; at present the engraver has nothing to stimulate his ambition, nothing of honourable distinction amongst men to look forward to; and whilst he sees professors of other branches of art and science cheered and encouraged by the learned and the wealthy, he is discountenanced into a debasement of his art as a means of living, and then he is taunted and reproached for having so done.

1323. Do you consider the Royal Academy as being a private or a public body?—When I have talked to members of the Royal Academy with a view to effecting some change in the position of the art of engraving, the academy has been represented to me as being a private body, hence the right of interference has been denied; but when I recollect the advertisement attached to the first and the twelfth years' catalogues of the Royal Academy's exhibitions, when I recollect that it occupies a building belonging to the nation, that the diplomas of its members are signed by the King, and that it is looked up to by the country as a royal establishment, deciding on the rank and character of British artists, it

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appears to me as being a public establishment; but whether the wisdom of Parliament shall regulate the Royal Academy according to the rights and privileges of a private or of a public body, the right assumed by those who made the laws of the academy, touching the art of engraving, cannot easily be recognized, and I confidently rely on the wisdom of Parliament for the restitution of engraving to that rank which properly belongs to it, as a branch of fine art of great importance, whether it be considered on its own merits as an art, or in relation to the commercial wealth of the nation. The advertisement to which I allude is as follows: "As the present exhibition is a part of the institution of an academy supported by royal munificence, the public may naturally expect the liberty of being admitted without expense, the academicians therefore think it necessary to declare, that this was very much their desire, but that they have not been able to suggest any other means than that of receiving money for admittance, to prevent the room from being filled by improper persons, to the entire exclusion of those for whom the exhibition is apparently intended."

1324. *Dr. Bowring.*] Do you think these honorary associates have been unfairly distributed by the Royal Academy?—I do not think it any honour.

1325. But such as it is?—Unfairly distributed; I think so, because I cannot myself recognize the right of any body of men, whether they be painters, sculptors, or any other class of men, to meet together unconnected with engravers, and assign to them a rank inferior to that which they gave to themselves.

1326. Is it not an object of considerable ambition among engravers to be associates of the Royal Academy?—So far is it to the contrary, that Sir Robert Strange, Woollett, Sharpe, and all those men who adorned the art when the academy was established, never became candidates; the first man who did was a person who assisted Mr. Woollett, and Woollett used to say to him, jocosely, "Do they put you on a little stool when you go to their meetings?" And Mr. James Heath I believe to have been the first man of distinguished talent in this country who did degrade himself and the art by putting down his name to be elected into that body.

1327. Then it is your belief that the number of candidates is few among distinguished engravers?—I know not a line engraver of any weight in London at this time who will set his name down for election as an associate, because they hold it to be a degradation, and they feel that the academy, in framing this law, put a mark of degradation on the art that is alike disgraceful to the academy and injurious in the opinion of the world to the professors of engraving. It is not merely that, but it excites the astonishment of foreigners; and we know how very much it must tend to debase the professors of engraving in all those persons who are not deeply learned in the art, and know how to appreciate it on his own merits rather than on the common report of the world, or by the mark put upon it by the Royal Academy.

1328. Has there been any period in which the number of associates have not been filled up?—For several years after the establishment of the Royal Academy they could not get the number; and I know at this time that there is a great difficulty to fill them. At all events the line engravers are not the candidates. I will not venture to say they are better than the engravers of any other class, but they do not become candidates.

1329. *Chairman.*] Are foreign nations advancing much in the art of engraving now?—I imagine that the state of engraving in England is looked to so much by all the nations of Europe, that they would employ an engraver coming from England, with the character of an Englishman attached to him, although he might, perhaps, in the opinion of some sound judgment be inferior to those of their own country. I have been recently applied to to recommend some engravers to go to Paris for the express purpose of engraving a work that has in a great measure a national character; and a great many things have come to my knowledge which leave me no question as to what English engravers in the opinion of foreigners deserve.

1330. *Dr. Bowring.*] If it were objected to you that the present system has created a great national reputation to England, how would you answer that?—I should say, that while it has increased the quantity of engravings it has debased the engravers, so that a man, if he were to go through the country, he would rather be taken for almost anything than an engraver. That is my own feeling.

1331. *Chairman.*] But if it is the mere spirit of commerce that has been the encouragement

encouragement of engraving in England, how comes it that the artists who devoted themselves to engraving are, according to your previous statement, artists of a higher character as artists; would it not seem to follow, that if it were the mere spirit of trade which produced the art, the artist would be rather of a mechanical character than of that higher one which you mentioned?—I believe you have touched the point on which painters will generally agree, that engraving has in this country assumed a mechanical character; but it has assumed that mechanical character as a means only; its end has been of a higher and more artistical nature, resulting from the pride and ambition of the engraver rather than from any of that fair encouragement which inspires us with that self-respect which I submit ought, in a country like this, to attach to engravers, and which encouragement is extended to and forms the stamina and pride of people of every other profession whatsoever.

1332. Would you suggest any other mode besides the one which I understand you to suggest, that is, the dignities to be conferred by a body like the Royal Academy, as the means of encouraging the higher branches of engraving?—It has occurred to me in my hours of reflection, that every branch of art ought to stand as far as possible on its own merits. It has appeared to me, when looking round the world, that the National Institute of France does more justice to art and to science than any other institution I have heard of. Engravers, if I understand the character of the institution rightly, are independent, the painters are independent, the different branches of science are all independent of each other, yet when united, they form the institute.

1333. *Dr. Bowring.*] But has it not been admitted that engraving as an art, notwithstanding all these honours and distinctions obtained in France, has not made the same progress there as it has made in England?—That is true, because France has passed through a time of war, when very little encouragement was extended to it. It is equally true that England has passed through a time of war; but England has had all the trade of the world, and it is the commercial spirit, as it appears to me, that has extended encouragement to engraving here more than any other; no doubt many works are undertaken from love of art.

1334. That applies to literature as well as to art, and nobody has contended that literature has not obtained a very great development in France of late?—It would tend to creating a great number of works for plates, which are generally undertaken for the purpose of pecuniary support.

1335. *Chairman.*] Then it is to the spirit of execution that the English engravers are entitled for their pre-eminent character?—This question has been already answered.

1336. Do you recollect how many engravers there are in the Royal Academy in France?—In the institute I know M. Tardieu, the Baron Desnoyers, and M. Richomme. I think there are four.

1337. They are regular members of the institute?—Yes.

1338. As you seem to have been very much in France, will you state to what you attribute the superior estimation and almost veneration in which an artist is held among the French, compared with the comparatively lower estimation in which he is held in this country?—I am scarcely competent to give a good answer; it appears to be attributable to so many causes.

1339. Do you admit the fact?—I admit the fact; but France is an older country than this, and the arts and all intellectual pleasures are most cherished in the older countries.

1340. Do you attribute it at all to the general freedom of access to all the public exhibitions, and the encouragement of the circulation of art among the people?—There is no question but that is one very material cause; even the peasants (the lowest people) go into the Louvre to find pleasure, and have access to the different institutions there, which create in the natives a pleasure which hitherto has been but little known in England.

1341. And even in provincial towns like Rouen and many others; the public exhibitions are perfectly accessible to the lowest peasant at all times?—I have passed some time in Rouen, and I know exhibitions there form a source of pleasure to the people, even of the lowest rank.

1342. Have you ever had occasion to observe the good or bad effect produced on the people of foreign countries by the admission to exhibitions of works of art on a Sunday?—I have never been conscious of any bad effect produced from it; but in fact it has created a different impression on my mind.

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1343. *Dr. Bowring.*] Did you ever see any disorderly conduct from that?—Never; I should advocate it very strongly myself.

1344. Is it not a pleasure likely to create feelings of thought on the part of the spectators?—It most certainly is; and a quiet feeling allied to happiness that brings no reaction in its train.

1345. *Chairman.*] Have you ever turned your attention to the reconstruction of the Royal Academy?—Not further than in the way to which I have just now alluded; making a kind of republic of the arts, to put them on equal terms, each standing on its own respective merits. I could never see the right of any one body of men to stamp a badge of degradation on others. They should either admit them to equal honours or not admit them; that seems to me to be the common claim of right and justice.

1346. Do not you think it reasonable, considering the great eminence that the English School for engraving has attained, that there should be some portion of the National Gallery allotted to the exhibition of the most eminent works of the choicest kind of English engravers?—I should be very glad if that were the case; it would be but awarding common justice to the engravers of this country.

1347. *Mr. Brotherton.*] What measures would you recommend for the encouragement of the present engravers?—It appears to me that if the arts were placed on an equality, each class united and standing on its own merits, having a fair unbiassed claim on the estimation of the world, nothing more could be desired.

1348. But did you not suggest some means of bringing before the public the knowledge of the merit of different artists?—It occurs to me that if painters and engravers could come together in the way they do abroad, and in the way I submit they should do here, the thing would be altogether changed. No man in his senses would say that engraving is equal to historical painting, but he would say it was much more important than various other branches of arts which are patronised by the academy and of which they have elected members, and if they were brought together the painter and the engraver would publish in conjunction with each other their own works, for their mutual advantage, and they would become distributed in a degree through the world to amateurs, who would pay a fair price for them, instead of their being now circulated exclusively through the trade.

1349. Do you not think it would be desirable that the Government should encourage the exhibition of engravings?—I think any thing that tended to encourage the exhibition of works of art would be good, but the Government of this country, as far as I know of it, have never interfered or done any thing for any branch of art excepting sculpture during the war, and therefore I have not considered whether it might be well for the Government to interfere or not.

1350. *Chairman.*] Has the Royal Academy given any facilities for the exhibition of engravings at their annual exhibition?—Never at all.

1351. In Paris are engravings exhibited at the regular public exhibitions there?—Most certainly, in the Louvre; and in London the six associates of the Royal Academy are allowed to send something for exhibition, but they are exhibited with coloured paintings, and produce a bad result.

1352. Do you think that for the encouragement of engraving, as well as every other branch of art, there ought not to be a public annual exhibition, comprehending all the branches of art?—I think it would be an advantage to art, but I do not anticipate for engraving any good from annual exhibitions, though I do from a permanent collection of choice specimens.

1353. And that the pictures exhibited at that exhibition should be chosen by persons of acknowledged taste and unquestionable impartiality?—I think it would be as good a thing as could be done for the general interests of art.

1354. Do you think the Royal Academy has that acceptance among artists generally that it would be adjudged to be a proper body for forming such selection?—I scarcely know what power ought to become the judge or umpire in a case like that.

1355. I asked whether, supposing there was a national exhibition, such for instance as takes place in France, you would have the persons who selected the paintings for the exhibition to consist of a more general body or a body so limited as the Royal Academy?—A more general body would, I think, give more satisfaction if not more justice. It has been intimated to me this moment that having by my evidence shown that engraving as practised in this country is higher

higher than it is abroad, I have weakened the claim that I have endeavoured to put in to improved rank for its professors, but I do submit that it is not so. That if they have distinguished themselves by superior talent, they have a greater claim to that rank which I submit belongs to them as matter of right.

1356. *Mr. Brotherton.*] Do you not think there are engravers of great merit who are little known?—Most certainly.

1357. Then any thing that would have the effect of drawing them into public notice would be most beneficial to them?—Unquestionably. At present they are only drawn into notice through the medium of printsellers and booksellers. They have no direct patronage from the rich, as far as I know; I have known but one genuine patron of engraving in my day.

1358. *Chairman.*] The public exhibitions you think the most natural means of bringing them into notice?—They would have a beneficial effect on art generally.

1359. *Mr. Brotherton.*] But may there not be engravers, unconnected with the Royal Academy or any other society, of great merit, who have no opportunity of being distinguished because they are not associated with such institutions?—I would not myself regard an engraver belonging to the Royal Academy as being superior because he did belong to it; I know in the opinion of many persons an engraver, by belonging to the academy, however distinguished he might be as an artist, evinces a deficiency of self-respect and of that independence which every man should possess.

1360. But do you not think the public, who are not at present always the best judges, would attach some importance to an engraver being connected with the Royal Academy?—They would; and hence is the ground of my objection to the position assigned to associates in the Royal Academy.

1361. Then what is desirable is to adopt such a plan as will put all upon a fair and equal footing, so that there may be free competition for public patronage?—It appears to me that the engravers should be either altogether unconnected with the Royal Academy, or they should have that rank which is assigned to other branches of art. That is the gist of all that I would say at present. Unless engravers had been a party to the compact, I cannot feel that those persons who sat in judgment had any right to put that mark which they have attached to engravers.

1362. But do you not think that the printsellers sit in judgment now?—They do sometimes.

1363. That the engravers perhaps owe their fame to the recommendation of those who sell their prints rather than to any merit they possess?—I have already stated that, as far as I know, except by a few private patrons, no encouragement is extended to art, excepting that which comes through the printsellers, and if an artist be daring enough to publish any thing for himself, he must make a sacrifice of 60 or 70 per cent. to get it placed before the world.

1364. Would it not tend very much to redeem an artist from the thralldom of the printseller if he had an opportunity of exhibiting specimens of his art in public, on which public opinion could be passed?—It is difficult to answer this question satisfactorily. I have already stated that which appears to me as being requisite to render justice to engraving.

George Foggo, Esq., called in; and Examined.

1365. *Chairman.*] WHAT branch of art have you pursued?—There are few departments of art that I have not applied myself to, but more particularly to the historical.

1366. In the course of your observations have you ever been induced to consider the question of the expediency of the establishment of academies?—I have not only long studied the effect of academies, but I have repeatedly written treatises thereon, and I have lectured at public institutions on their effects.

1367. Have you ever studied in any academies?—I have.

1368. What academies have you studied in?—For seven years in the Imperial Academy at Paris, and afterwards I gained admission, on my return to this country, to the Royal Academy at Somerset House, where I attended for the purpose of practice, but I cannot say for instruction. I had also, whilst in Paris, been for nine years in the school of the celebrated Regnault, to whom I consider that I am indebted for all the instruction that I ever received.

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1369. Since you have had such opportunities of observing the academies both in Paris and in London, what is your opinion of academies generally?—Their effects have everywhere been most injurious. The first academies in Italy were intended to support, or rather to revive, declining art. They failed in their object. In France, under Louis Fourteenth, they aimed at a higher ambition, that of exalting them above all precedent; but rules and regulations intended for the former case were still less likely to succeed in this; and the result was most disastrous; a fall from Poussin, Le Sueur, Le Brun and Claude, to Boucher and Van Loo. A century later, with so striking an example before us, a similar attempt was made in England; but it has not yet been allowed to extend its baneful influence so far as the other did. In my opinion, academies are seminaries for the inculcation of idolatry in art. This is equally apparent in the worshippers of Le Brun and the admirers of Reynolds.

1370. Do you consider that there has been any dereliction of official duty, such as I understand to be implied in your former answer on the part of the academicians?—Through the dereliction of duty, or at all events the negligence of a member of the Royal Academy, who was authorized by Government to clear my pictures from the Custom House on my return from the continent, I lost my principal opportunity of connexion and employment. The case of neglect of which I complain was this: on my return to my native land, after an absence of 17 years, I relied on an introduction to Madame de Boyne, daughter to the Marquis d'Osmond, then ambassador to this country from France, a lady who possessed the will and the opportunity of introducing me to patronage; the academicians who were appointed to make a report to the Lords of the Treasury on the validity of the claim to admission of my performance, refused to go to the Custom House; and the words used by one of those gentlemen were, "Because there was no remuneration for their trouble." A leading member of that society refused to perform the only unpaid duty of his office; and because there was no salary attached to that as to the other academic honours, I was left to neglect and disappointment; for before I could obtain a specimen of my talent, the Marquis d'Osmond ceased to be ambassador, and with his friends left England. His Majesty's Government supposing, as every one erroneously has done, that the Royal Academy was like the British Museum, a public and not a private institution, was accustomed to consult its members for the purpose of obtaining authorized information on all subjects relative to the fine arts; and finding it proper to exempt from the enormous duties then imposed on the importation of objects of art all artists bringing home their own sketches and studies, empowered the Royal Academy, by two of its members, to visit the Custom House, and report on all applications for such exemption from duty. Unwilling, I suppose, to let it be known that they were not a chartered responsible society, the academicians received this authority without explaining that all their other duties were accompanied with remuneration. Of the two gentlemen whose turn it was to perform this trust in my favour, one acknowledged the propriety of the request, and offered to go down any morning that the other would appoint; but his colleague refused, and declared that there being no remuneration for so troublesome a task, he could not sacrifice valuable time that ought to be applied to the benefit of his family. If this be considered a case of individual dereliction of important Government authority, others cannot admit of the excuse.

1371. At what time did the circumstance of which you complain occur?—It must have been in December and January 1818 and 1819.

1372. Now proceed with the other instances?—Other instances of delegated power and its abuse are detailed in Barry's Letter to the Dilettante Society, and confirmed by Mr. Prince Hoare, late secretary for foreign correspondence to the Royal Academy, even in the academic annals. The academicians were appointed by Government, by Parliament and by other authorities, to decide on the designs for Lord Rodney's statue, in 1783-84, that of Earl Cornwallis in 1792, &c.; in these, instead of advertising competition, they monopolized the grants to themselves, acting as exclusive judges and sole competitors. Up to that time they were also called on to assist the Government in determining the merits of plans and designs for public buildings, and placing the monuments in particular situations; but it was found necessary in 1793 to deprive them of that influence, and accordingly, the Committee of Taste, composed of gentlemen, perhaps equal in taste, and certainly less obnoxious to personal interest and jealousy,

lousy, was appointed. The bitter comments on this change, contained in the writings of the academy's amanuensis, in pages 226 and 242 of "Epochs of Art," are curious. He reproaches the committee for having advertised competition; he also proposes that the academy should by vote decide on all national designs, allowing, indeed, a Committee appointed by the House of Commons, and comprising the president of the academy, to exercise a final veto. Again, in 1806, in this affair Government was obliged to interfere; they were, nevertheless, allowed to act as judges over, and competitors with, those very rivals whose works they had previously rejected.

1373. What difference is there between the constitution of the Royal Academy and the other academies?—The Royal Academy cannot be said to have a constitution, for a constitution supposes rights on either side, and laws that are to be adhered to. It differs materially from most other academies. That of Paris, from which ours appears to have been copied, was originally in many respects similar; like it, it consisted of a fixed number of members, to whom the power of conferring degrees, under the authority of the King, and the management of the accredited exhibition and schools were exclusively entrusted; but one great difference always existed. The French institution received its revenue from government, and its exhibition, though restricted to the works of its members only, was gratuitous and never a source of profit. Though not, indeed, a national, it was a government establishment; its powers and proceedings were defined, and its connexion with the state certain; whereas, ours is essentially private and unconnected with the nation. In the course of time the evil effects of the Paris academy were felt and some of the rules were altered; and when at length a total change took place in the kingdom, the system of the academy was reformed; it is now a government school only, or rather the three great means of influence formerly combined in their academy, the exhibition, the schools and the power of conferring degrees are separated, different boards having the management of either. The honours are entrusted to a class of the institute, the exhibitions to a committee acting under the minister of the household, and in correspondence with the director of the museum; and the great central school, or academy, is under the care of eight junior professors, who, like our visitors, attend in monthly rotation, but superintended by four senior directors. The same individual may belong to all three departments of influence; but there is not one compact monopoly like our Royal Academy, which, with its qualities of secret, irresponsible and self-election, is possessed of every power to do evil.

1374. Do you think that the influence of the president is judiciously exercised in the Royal Academy?—I should think not; I have already instanced one case of a dereliction of duty from the want of remuneration. The president of our academy has no salary. The natural influence of high station and communication with the King, the decoration of a gold medal and chain suspended from his neck, conferred by royalty, the honour of knighthood, the *ex officio* trust of the British Museum and of the National Gallery, the appointment of member in right of his office of the British Institution, and, consequent to these, President of the Artists' General Benevolent Fund, besides the exclusive right of bestowing a small number of tickets to the splendid annual dinner at the Royal Academy, are all that he receives for his important services.

1375. If that be the influence of the president, what is your opinion of the influence of the academicians themselves?—If the president of the Royal Academy is loaded with a plurality of influential honours and offices, the body itself is in like manner possessed of the most noxious plurality of power over others, without being amenable to any control under the Legislature; by the laws of the British Institution, made at the desire of royalty expressly, in order to secure to the Royal Academy a monopoly of public favor, each member of the academy has a right of free admission at all times to the gallery and to the exhibitions; all pictures which have previously received their sanction are secured a favourable consideration; thus coming, as his works do, with advantage of place, and the reputation acquired in their own exhibition under the unjust preference they there assume to themselves, of best situations and exclusive right of painting up, he is a second time brought forward on vantage ground; the very institution that was formed for the purpose of mitigating the evil effects of the academy being made subservient to its most obnoxious privileges. No student

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is permitted to draw at the British Museum without a recommendation from an academician; to copy any of His Majesty's pictures in any of the palaces usually requires a warrant from the Lord Chamberlain; to copy the cartoons at Hampton Court, a warrant cost me 4*l.* some shillings.

1376. Is that a fee levied upon you at the Lord Chamberlain's office?—It is.

1377. Does an artist always pay that fee?—For any warrant that is granted by the Lord Chamberlain.

1378. Can no artist then copy from paintings in a royal palace without paying 4*l.* and some shillings?—At different palaces there may be different regulations, but I have not tried others; having had that to pay I was not inclined to try the others.

1379. Do you know the fact, that there is a tax something like that amount imposed on artists who want to copy at royal palaces?—I understand it is generally so; and I paid 4*l.*, and I think 3*s.*, myself.

1380. Now proceed with your detail?—The Royal Academy has its choice of all such treasures, which at their request are conveyed to their premises for the use of themselves or their students. Nor can the very title of royal academician be looked upon as insignificant: not only do foreigners generally pay more attention and respect to the appended letters R.A. than to Knt. or Bart., but in the catalogues of our provincial exhibitions the names of academicians, with the appendage, are always inserted in particularly large letters, by way of distinction; and whenever an artist of talent visits the country for employment, a principal consideration is to avoid coming in contact with an academician: when they do meet, the unsanctioned painter must either move off altogether or submit to inferior prices than he could obtain in the absence of a titled rival. Even in the metropolis academicians receive far greater prices than others of equal talent; and in case of an illustrated publication the success depends greatly on the number of times the letters R.A. are repeated in the advertisements and on the title page. They are of course employed and paid accordingly. In fact, a sum has been refused to an artist of reputation, a member of the Society of British Artists, on the very ground that it would not do to give him the same as to an academician. But the most offensive influence of the academicians is that which they exercise over the associates and other candidates for the honours of the profession. The election to those honours being entirely and without control in their hands, debases the young artist to a state of feigned humility inimical to the aspirings of high art. On the other hand, *condescension* is the least offensive, though not the least insulting part of an academician's deportment to the untitled clients. The hope and the dread of power cause the aspirants in the profession to forget and neglect every other motive, whilst in the others, permanent possession of that power often makes even men of genius forget themselves. The very students perceive that station is at least as important as talent, and therefore bend to the prejudices or caprice of their superiors, instead of improving their own natural genius. The principal objects with an exhibitor are, to choose subjects that will attract vulgar notice and help to increase the receipts at the door, to present his picture in so handsome a frame that a good place may be assigned to it on the line; and by means of an introduction to the president, to obtain permission to varnish it some morning after the private view and the dinner have taken place, so that without interfering with the privileges of the academicians he may obtain an unfair but very important advantage over more modest and unfriended rivals for academic degrees: this is often granted as a favour, never as a right. I have been assured by one of these favoured candidates, that he was allowed not to use paint "but varnishes of any colour." With regard to the schools, if they did not stand in the way of private instruction, I should consider them as generally harmless, for their bad effects would then be counteracted. A titled gratuitous establishment might indeed attract young men of little genius or perseverance, whose only wish was to obtain a comfortable genteel livelihood at the least possible cost to their relatives, with the greatest possible allowance of pocket money to themselves; but they virtually exclude men who have already felt the want of studying nature; they deprive private instructors of their pupils, prevent men of the highest talent from opening establishments and cause those for mutual instruction to languish; they are therefore positively injurious. Hogarth, who learned in a school by mutual instruction, foretold that an academy

demy would ruin genuine art, and Dr. Adam Smith has proved that it never can be otherwise. The system of teachers in rotation is too ridiculous to require comment. It is the object of endless ridicule in Paris, but it is worse in London; for the French professors are all men of eminence in either historical painting or in sculpture; with us, where landscape painters presume to descant on the human form, the contempt of the pupil is directed to the instructor as much as to the system, and for getting his inferiority in other departments he becomes conceited, and ceases to strive after serious improvement. At the academy in Paris I soon perceived that there was scarcely a chance of success for any student who did not fall into the favourite style of immoveable symmetry, yet was there to me a charm in the very word competition (*concours*), and still more in the excitement of the occasion; but the effects on nine-tenths of the candidates was, in order to propitiate their judges, to shake off in the evening, at the academy, the stamp of originality that a talented master, who cared more for their ultimate fame than for a premature triumph, had impressed in the morning. Thus the desire to please many masters created mannerism and insufficiency, and the advantage of extended competition was rendered useless. Here, where it is not considered necessary for the pupil to have a private master of his own choice, and where some of the teachers are inadequate to their task, the effects are unmitigated. In Paris, the competition for the prizes and gold medals are in many respects better managed; the means of securing the unaided efforts of the candidates are most efficient, and the award, which is not made till after a public exhibition for three days, is not left to the professors of the schools, but is confided to the artists who are members of the institute, and they are principally historical. At the Royal Academy at Somerset House, none of these important distinctions have been attended to; or rather we find all the faults, and none of the judicious arrangement. The pictures, sculpture and architectural designs are executed by each artist, or by any of his friends, at his own house. It is received as the candidate's performance on the recommendation of a member of the Royal Academy, who, as one of them told me, "really can know nothing about it." The candidates indeed are required to execute a composition sketch, as a proof of the efficiency of the successful competitor; but I believe that in no one instance has that only rational part of the arrangement ever been rendered of any importance, and I have myself seen the most discreditable sketch given in, and successfully, as a proof of identity of talent with the work that obtained the prize.

The author of the "Wealth of Nations" says, that the discipline of colleges seems to presume perfect wisdom in the one order, and the greatest weakness and folly in the other. An extraordinary instance of this presumption in the academy occurred to me fifteen years ago; I was a candidate for the gold medal, and following the instructions contained in the abstract of the rules which had been given to me as my code of proceeding, and which stated that the figures must not be less than 24 inches, I made the figures 27 inches high. Sixteen days before the 1st of November, the day appointed for sending in the pictures, I discovered that on a notice in the window of the hall of the academy, by a mistake no member could account for or believe until he had purposely read it, it was worded not less than 20 nor more than 24 inches; the secretary and other members expressed their astonishment at the dissonance, but the council decided against my picture being received, although the mistake was theirs, and they had neglected one of their duties, that of giving me a copy of the said paper.

1381. *Chairman.*] You had better not confine yourself to your own case, but speak generally?—I should then generally state, with regard to the schools, not caring for my own case, that they are evidently insufficient, inasmuch as every year they reject a number of applicants, many of which applicants have already been exhibitors at their own institution, and continue to be so, and prove themselves to be men of talent; that other institutions, notwithstanding the different condition in which they are placed, having to pay for their practice, and without the advantage of any instruction whatever, are every day rising in this town; even members and associates of the Royal Academy find it to their advantage to attend in those schools of mutual instruction; that it does appear to me somewhat unjust that men of talent, who enrich the exhibition of the Royal Academy and improve its revenue, should thus be excluded from their

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schools, rendered unable to acquire, perhaps, the only talent that the academy can bestow, and which they are in want of, paying as they do towards the instruction of others; it has been assumed that these schools and the charities of the Royal Academy constitute the principal return of that establishment, for all the patronage, the influence and wealth which they derive from the public; I shall leave it to the returns respecting their own schools, and to the opinion of some of the greatest men in their own establishment, to confirm my opinion that those schools are inadequate, and I do think that I have a right to protest most particularly against the power that a secret society holds of conferring not only honours, but what I consider much more efficient and powerful, charity.

If I were to venture an opinion with regard to the remedy that the artists might have for all their grievances, it would be to leave the arts on the same system of free trade that every other department of industry is allowed to follow, but at the same time, if Parliament would allow an exhibition of national talent to take place in the National Gallery, before the pictures belonging to the nation are therein deposited, allowing every artist in the kingdom to send to that exhibition one or two pictures, to be arranged as the designs for the Parliament Houses have been, by a committee of the artists themselves, the public would become acquainted with what they as yet do not know, they would acquire a knowledge of the state of art as it actually is in this country; and having acquired a knowledge of what actually is performed or can be performed by the living artists, the artists themselves having also acquired that knowledge, I should willingly leave the result to circumstances and the energy of the artists and of the people. The history of art cannot leave me a doubt of that result, if the energies of all parties be left to operate; take Athens as an example; she obtained freedom at the expulsion of the Pisistratidae in the year 510 before Christ, and was again enslaved by Philip of Macedon in 338, and in that period of 172 years, the blaze of Athenian glory rose to astonish the world, and at the frown of conquering despotism it sank for ever. Again, in Italy, after 1,000 years of misery and oppression, the Republics of Italy procured their emancipation on the defeat and death of the Emperor Frederick Second in 1250; the rights they had won a century before were then secured; Cimabue was then in infancy; but 60 years after Giotto was in high esteem: the whole successive increase of Italian fame blazed on till in 1530 the combination of the pope, the Emperor Charles Fifth and the Medici, who had ceased to be merchants and patrons, proved too much for even freemen to contend with, divided as they were into small contending interests and states; I need not say that there was an end to all their greatness, energy, commerce, and consequently wealth, and the arts had to seek other promoters than a tyrannical pope or an enthroned Medicis; and where could they find more genial circumstances than in France, where, in 1598, the Edict of Nantes gave comparative freedom and security of property: that cause of all the real greatness of France, combined as it was with equitable courts of justice, was revoked, abrogated, in 1685, and during the 87 years it continued, notwithstanding internal commotions, and even anticipations of every evil, Poussin, Le Sueur, Le Brun, Lely, Dufresnoy, Claude Lorrain, Gerard, Audron and many more, evinced the origin and cause of genius.

1382. Is there any other point that you wish to speak upon?—I am not aware of any.

Veneris, 8^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Brotherton.
Mr. Morrison.

Mr. Hope.
Dr. Bowring.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. Wilkins.

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Mr. Wilkins, called in; and further Examined.

1383. *Chairman.*] WILL you state to the Committee with whom you have had to communicate relative to the space contemplated as necessary for the National Gallery, and the proper division and arrangement of the rooms for the reception of

of the national collection of pictures?—The Committee appointed by the Lords of the Treasury.

1384. What Committee do you mean?—Lord Farnborough, Lord Ripon, Sir Robert Peel, Mr. Ridley Colborne, Mr. Hume, Lord Lansdowne, Mr. Rogers; I forget how many in fact, but there were seven or eight generally present. The plans were submitted to them; those are the only gentlemen whom I first communicated with.

1385. They were appointed by the Treasury?—Yes.

1386. On what ground are they appointed; are they a general Committee?—O no, they are appointed by the Lords of the Treasury.

1387. Then these gentlemen superintended the plans?—There were three or four sets of plans laid before them; I think four, and they chose the plan that has been adopted.

1388. Was it open to public competition?—No, not to public competition.

1389. Who laid the plans before them?—Two Mr. Nash, one Mr. Cockerell, and my own.

1390. And any other?—No other that I know of; I mean to say I only saw those.

1391. Did the Committee call in the assistance of artists to enable them to decide?—No, not at all; none were called in.

1392. Dr. Bowring.] And the number of architects who were competitors were confined to those three?—Yes, they were hardly competitors; I do not know whether I ought to call them competitors; plans had been presented by Mr. Nash and Mr. Cockerell; but the fact is that the suggestion of erecting a building for this purpose originated with me; whether that was a ground of preference or not, I do not know, but I wish to state that. The site was about to be converted into shops, and seeing a very magnificent site, I took the liberty of calling at Lord Dover's and Lord Aberdeen's, and suggesting there would be the site for a National Gallery, if one was to be erected.

1393. Did you make a written representation on the subject?—Yes, and Lord Dover communicated with Lord Grey; in consequence of which I had to wait on Lord Grey.

1394. Chairman.] What communication passed between you and the Committee upon that occasion?—I was only once, I think, before the Committee; I was in attendance, but they did not call me in only on one occasion, and asked me to give some explanation of the plans; I saw them but once, I think.

1395. Who saw them for you; did any body act as an intermediate person between you?—No.

1396. They only saw your plans?—No.

1397. And they took the opinion of no architects on the adequacy of the plans?—I believe not.

1398. Did they make any alterations in the plans?—Very slight.

1399. Did any communication pass between you and the persons who have the guardianship of the present National Gallery, Mr. Seguer and Mr. Thwaites?—No, but with the trustees; the plans were submitted to them, I understood; I do not speak positively from my own knowledge.

1400. My object in asking that question was to know whether any means were adopted of adapting the plans to the reception of pictures received in the National Gallery?—The plans that the Committee had were sent first to the trustees and subsequently to the Royal Academy.

1401. Mr. Brotherton.] Did the Committee you have referred to fix on the site?—No, the site had been let, and an engagement had been entered into by the Woods and Forests with some persons who were to build shops, and it was a suggestion of mine, through Lord Dover, that this site was too good to be given to shops, and as a Royal Academy had long been promised by different administrations to the public, I thought this would be a very admirable opportunity for uniting the two establishments, and making one building there.

1402. But was it not your intention to set the building more forward?—Very considerably more forward.

1403. Was it this committee that caused you to put the building back?—Certainly not; I have not the least hesitation in saying the Treasury were driven into it.

1404. Chairman.] I wish to ask you, whether you think that the Committee which was appointed on this occasion to choose the best plan for the National Gallery

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Gallery is a competent Committee, from their intimate acquaintance with the great works of the Italian schools of the sixteenth century, to propose the plan for a grand collection, and whether they are competent to judge of the originality and value of high works of art?—Some of the members are unquestionably very excellent judges of pictures; Mr. Rogers is a most admirable judge of Italian pictures, and Mr. Ridley Colborne and Lord Farnborough, from his great experience, knows a vast deal about pictures. I do not know any body whose opinion I would sooner take on certain pictures of the Italian school than Lord Farnborough.

1405. Have they then studied the schools thoroughly, do you suppose?—Lord Farnborough must have studied; every purchaser buys his experience, and that is the best kind of experience; I believe that real experience only can be got by purchasing and suffering; I am a victim myself to some extent.

1406. To what height do you propose to limit the hanging of the pictures in the National Gallery?—That would be a question with the trustees, I imagine.

1407. Still you must have had in view the disposition of the pictures at some height?—I always supposed they would not hang them exactly as they are at present hung. I should think there never would be more than two pictures in height; two tiers of pictures; pictures require to be brought near the eye.

1408. Is the National Gallery fire-proof?—That part of it is fire-proof, the other part is not.

1409. The academic part is not, that is liable to be burnt?—Damage might ensue, supposing a fire to happen there.

1410. As you constructed that portion of the National Gallery which is to be given to the Royal Academy, and convertible at some future period into a portion of the National Gallery, why did not you make that fire-proof as well as the other?—Merely to avoid the expense and not diminish the height of the rooms below. The building was planned so as to be convertible without much difficulty; but the Royal Academy had always, by three or four successive Governments, been promised they should have a new building.

1411. Dr. Bowring.] What additional expense do you imagine, on a rough guess, it would entail?—It not only entails additional expense, but makes different arrangements necessary. I could explain it to the chairman merely by reference to the plan.

1412. But cannot you give a rough estimate of the different costs of the two wings?—No, I cannot, because the two wings have been constructed under different circumstances.

1413. Chairman.] If a fire arose in that portion of the National Gallery which is devoted to the Royal Academy, and which is not fire-proof, might it not spread through the rest of the National Gallery laterally?—I think not. It is just possible, because a roof will always convey fire; in no other way.

1414. But if that part of the National Gallery which is devoted to the Royal Academy had been fire-proof, it would not be so likely to extend throughout the whole of the building?—You will observe that by fire-proof, I do not mean to say that the roofs are fire-proof, we have no fires in the part adapted to the National Gallery at all.

1415. Would it not have been safer, on the whole, to have made the building fire-proof all through?—Roof, and all?

1416. No, I mean to have made it generally, as one-half of it is?—If it were intended always for a National Gallery I should say certainly.

1417. Is it not intended finally for a National Gallery?—I thought it might possibly be so appropriated.

1418. But I understood your plans were made in contemplation of finally adapting it to a National Gallery?—Originally they were.

1419. Then you must have made your plan with that idea in your mind?—It can be done at any time; that middle wall must be taken out, and two intermediate walls placed.

1420. If you did not contemplate the probability, it was very useless indeed to make the plan with a view to that adaptation of it, because I understand you to say now it is only a bare possibility?—I always considered it a bare possibility; but you will allow me to say, that the arrangement of the principal walls would have been just the same, but not the longitudinal intermediate walls.

1421. But

1421. But if it had been made wholly for a National Gallery, would you not have thought it advisable to have made it wholly fire-proof?—I have no doubt at all of that.

1422. Mr. Brotherton.] Is there any party-wall in the roof between the National Gallery and that appropriated to the Royal Academy?—Yes; I carried the walls above all the roofs, so that not more than a division of thirty-six feet could be affected by fire at any time; it would be stopped in any part of the building.

1423. Chairman.] Then you think that a fire arising in that portion which is devoted to the National Gallery might spread along the roof?—It is very difficult to make a roof fire-proof.

1424. Mr. Brotherton.] But not to extend to the National Gallery?—There is an interval of 100 feet; there is certainly a possibility. Every precaution has been adopted that it should not reach the roof, but there is a possibility; for instance, a very high wind would carry flaming timber from one portion of the building to another.

1425. Chairman.] In the plan you were originally required to lay before the Committee, appointed (as you have described) by the Treasury, were you desired to make the rooms appropriated now to the Royal Academy a portion of your plan; was the introduction of the Royal Academy into the National Gallery originally contemplated as part of your first plan?—It was originally.

1426. From the beginning?—From the beginning.

1427. I understood you to say before, that the suggestion arose from a communication with the Treasury?—My communication with Lord Dover?

1428. No, the suggestion of the Royal Academy being placed in the National Gallery?—No, I think not.

1429. Did not the Treasury form the Committee, and did not they desire the plans to be submitted, and prescribe the insertion of the Royal Academy into the plan of the National Gallery?—Yes; the plan was, as I have already observed, a volunteer originally of mine.

1430. Then you originally proposed the appropriation of part of the National Gallery to the Royal Academy; it was your suggestion?—Certainly it was my suggestion. Sir Martin Shee had, very nearly about the same time, some communication with Lord Grey, reminding him of the promise that had been given to him; but that was a little subsequent to my original suggestion.

1431. In the National Gallery, will there be any room available for the purpose of copying?—It will depend, of course, on the number of pictures we have to arrange. There was a given space only, but part may be so appropriated.

1432. Have you had a room expressly for copying in view, in the construction of the National Gallery?—Certainly not; because any one room is equally well adapted, I consider, for copying.

1433. Still you did not place a room in such a situation, so placed in connexion with the rest of the rooms in the Gallery as to make it peculiarly adapted, and made peculiarly with the view of making it a copying-room; you did not do that in the original construction of the National Gallery?—I did not; only a small room.

1434. Would that room do for copying?—For many pupils it would not. With so small a collection, copying-rooms are unnecessary. If ten pictures were in a room not accessible to the public, little would be left, in the highest department, open to the inspection of visitors. The mode at present followed is, to give four days to the public and two to students, who copy in the exhibition rooms. The pictures are copied from the situations in which they are hung. Rooms for copying are desirable in large collections, such as that at Munich, where it is proposed to place 1,600, and where the withdrawing of 50 pictures, for the purpose of copying, would scarcely be observed. There is one point which I hope the Committee will allow me to explain. I am perfectly well aware of the construction of the Pinacotheca; I know it very well by engravings, but I disapprove of some of the arrangements.

1435. Why do you disapprove of it; do you not approve of appropriating different compartments to different schools?—No, I say certainly not; I would adopt exactly the same principle if I were to build *de novo*, as I have here followed in the National Gallery; and for this reason; that it admits of a division into two schools in each room.

1436. But even you follow the distribution of the schools; and, in the Munich Gallery, you can very easily go from one room to another?—You can; but it seems

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desirable to be able to compare a Venetian with a Roman picture, so as to see at once the excellencies of both, and wherein they differ, and enable the student to appreciate, by contrast, the drawing of the one and the colouring of the other.

1437. Still you adhere to the distribution into schools, although you keep the schools in the same building?—Yes.

1438. You would not put an Ostade by the side of a Raphael?—No; but different schools should have different divisions, and, as far as possible, in the same rooms. By the arrangement of my galleries, you can have two schools in the same room, sufficiently separated the one from the other.

Mr. William Segurier, called in; and Examined.

Mr.
William Segurier.

1439. *Chairman.*] YOU are the keeper of the National Gallery, 104, Pall Mall?—I am.

1440. What are your duties connected with the National Gallery?—My duties are to have the superintendence of the gallery, to be called upon, upon any occasion, to give my opinion as to the value of any purchases that may be made, to take charge of the collection and to attend there occasionally to admit students.

1441. Those are your principal duties?—Yes.

1442. By whom were you appointed?—By the Treasury.

1443. To whom are you responsible?—To the Treasury, I conceive, or rather perhaps I should say, to the trustees.

1444. Who are the trustees?—The trustees are Lord Grey, Lord Aberdeen, Lord Goderich, Lord Farnborough, Sir James Graham, Mr. Rogers, Mr. Ridley Colborne, Mr. Spring Rice.

1445. Do they ever call you to account?—I am not aware of it.

1446. *Dr. Bowring.*] Do you make any periodical written report to them as a body?—My reports are made to the trustees.

1447. *Chairman.*] How often?—Every half year.

1448. *Dr. Bowring.*] Have they reference to any thing but pecuniary matters?—No, I am not aware that they have; other reports I have occasionally made to the trustees of the Museum, because they claim a part of the pictures in the National Gallery.

1449. You have named the principal trustees, have you not?—Yes.

1450. How many are there altogether?—Sixteen.

1451. Is Sir Martin Shee one of the trustees?—He is a trustee.

1452. Is the control which they exercise over your proceedings in the inspection of papers which you report and submit to them, a very vigilant control, or are you only called on by them to account for the state of the pictures?—We have occasionally meetings; they meet at the gallery, and the trustees of the British Museum come every year to see that those pictures which are left in their hands are taken care of: those are inspected by the trustees of the British Museum.

1453. And is the inspection a rigid and critical inspection?—I should think a very fair inspection.

1454. These gentlemen, if I understand you, were chosen from the eminence of their station principally?—Many of them were chosen probably from the offices they held at the time.

1455. In fact they are chosen trustees, are they?—Yes.

1456. Do you not think that a Prime Minister and other public officers of the State, have too many serious public duties incumbent upon them to be very likely to pay rigorous attention to such a subject as the management and constitution of a national gallery?—Upon my word, I think there is always a very good attendance by the trustees, and many of them are very competent judges; I should name Lord Lansdowne as one.

1457. Do you think they have so much time to spare from their political and other duties, as would be desirable for a person who could devote a greater portion of time to the inspection of a national gallery, and the consideration of works of art?—I am not aware that the thing could be better done.

1458. You cannot imagine any thing better than the present management?—They are men of science.

1459. You think that their duties do not at all interfere?—No, because there are others; Mr. Rogers, for instance, who is one of our trustees.

1460. He

1460. He is only one person?—No.

1461. But have the others as much time to spare as Mr. Rogers?—They always attend; whenever we call a meeting we have always a very good attendance.

1462. But is it not desirable not only to attend, but constantly to watch and to know the state of things at the National Gallery?—Upon my word, I should say the attendance is very good; I am not aware that it can be better.

1463. What is the ordinary number of trustees that attend?—Eight or ten generally attend.

1464. *Chairman.*] How many form a quorum?—Three; sometimes there are more than eight or ten attend.

1465. How often do they attend?—Whenever there is any business.

1466. How often is that?—Perhaps we have 10 or 12 meetings in the year.

1467. What other office and employment do you hold, besides the keepership of the National Gallery?—I am keeper of the King's pictures.

1468. Have you any other situation besides that?—I have the superintendence of the British Institution, but that is a thing that occupies me a very small part of the year.

1469. Have you any other situation besides that?—No.

1470. How far do those other situations, which you hold, interfere with your duties at the National Gallery?—I should say not at all.

1471. With whom does the management of the National Gallery rest?—With the trustees, I should conceive.

1472. *Dr. Bowring.*] Do you keep the minutes of the proceedings of the trustees?—No; the secretary.

1473. *Chairman.*] To whom do the committee report an account of its proceedings; to whom are they responsible?—I should conceive to the Treasury.

1474. You conceive, but you do not know?—No; I do not know.

1475. What do the committee do when they meet?—They examine letters; we have a great number of letters and a great many offers of pictures.

1476. Put yourself in the position in which you are when you lay before them the proceedings, and go through the business done ordinarily at the meetings; let us come at what reports, what books, and what proceedings?—The minutes of the last meeting are read; then whatever letters have been received since the last meeting, of which there are very often a considerable number, and then also to take into consideration any offers of pictures that may be made to the trustees, either in the way of purchase or otherwise.

1477. And then do not you report on the state of the gallery; if there are only 10 or 12 meetings a year, do not you always report on the state of the gallery?—I do not report on the state of the gallery, because they meet in the gallery, and they very seldom come without going over it.

1478. *Dr. Bowring.*] How is the pecuniary arrangement of the board made?—The payments are made by me; the Treasury issues me a sum of money every half year, of which I send in an account; they then call for the vouchers; they then return me a letter from the Treasury to say my accounts have been examined by the Lords and approved of. That is I consider my discharge.

1479. Then you keep the account of the board at your private banker's?—No.

1480. Do the Treasury make issues on the specific order of the board?—I send my half-yearly accounts to the Treasury, and I then apply for a sum of money to carry on the expense of the establishment.

1481. *Mr. Brotherton.*] There is an annual vote in Parliament, I suppose, to defray the expense?—It must be carried of course into some account; the expense is very moderate; it has varied very little, I believe, since the opening, and never amounted to 1,000*l.* a year; every expense, including taxes, salaries and every thing.

1482. *Dr. Bowring.*] In the case of purchases, that is a separate thing?—The trustees make reports to the Treasury, and they make the purchases.

1483. *Chairman.*] Have the committee proposed any plan for the collection of the best specimens of the old masters, and taken any steps towards the attainment of this object, by reporting to Government the results of their consideration of the subject?—Not that I am aware of.

1484. Have they, ever since you have been in office, received proposals for the purchase of Italian pictures?—Yes.

1485. What pictures?—They received proposals for the purchase of two Cor-

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regions from Lord Londonderry; they have received other pictures, which they did not think it right to advise the purchase of.

1486. And what other collection, of any distinction, has been proposed to them?—There has been no purchase made lately.

1487. But what proposals have been made?—There has been only, in a very trifling instance, two pictures of Gainsborough.

1488. But of Italian pictures?—There have been no offers of Italian pictures.

1489. Have you so thoroughly applied yourself to the study of the Italian school, that you think you are quite capable of continuing the collection of the old masters of the different Italian schools, as to propose which of them should be selected and which excluded from the National Gallery?—I should trust I am.

1490. Have you ever been in Italy?—No; I have not been in Italy; I have been on the continent, but not in Italy.

1491. Mr. Brotherton.] You have probably seen such Italian pictures as exist in this country?—I have seen most of the Italian pictures in this country.

1492. Chairman.] Do you think any of the committee you have mentioned, are competent to select and exclude those Italian masters who ought to be selected or excluded for a great national collection?—Upon my word I think they would be.

1493. Which of them do you think peculiarly competent, and upon what ground?—I think several of them are very competent.

1494. Is it not very desirable that the trustees should be selected on account of their study of, and acquaintance with, the Italian masters, and not merely because they possess fine pictures suitable for cabinets?—Certainly not; the possessors of the finest pictures are not trustees in fact.

1495. It is of course desirable that the National Gallery should exhibit to the public original pictures of great masters, and not anything like copies, or falsely appropriated pictures to public exhibition?—Certainly.

1496. Is the picture which is called "The Mill," by Claude, in the National Gallery, an original or a copy?—According to my opinion it is an original.

1497. Is it generally believed to be an original?—There is a difference of opinion about it; but I believe the best judges are all of opinion it is an original.

1498. You have never been in Italy?—Never.

1499. Do you happen to know where the original is supposed to be?—A picture similar in subject is in the Doria palace.

1500. Is it not that the supposed original?—The picture in the National Gallery is recorded in the "Liber Veritatis;" it was painted for the Duke De Bouillon, and was never out of that family till the French revolution; it does not follow because there are two, that one is a copy by another hand.

1501. Have any competent judges supposed it was not an original?—I believe the best judges consider it an original.

1502. Is the picture of "Christ in the Garden," which is called a Corregio, an original or a copy?—I believe it to be a copy.

1503. Is the picture which is called "The Holy Family," by A. Del Sarto, a true A. Del Sarto?—I think it is.

1504. Has it never been supposed inferior to him in conception, in drawing and in colouring?—There is a difference in the works of all masters.

1505. Is it equal to the finest specimens which we see so profusely scattered over the walls of Florence?—I should think not.

1506. Then it is not a truly good one?—I think it is a Del Sarto, but I do not think it is a fine one.

1507. A. Del Sarto can best be estimated by studying him in Florence, where the town is covered with his paintings?—We have some of the finest of his works in this country.

1508. Have you ever seen his works in his own native town of Florence?—No, I have never been there; but Lord Cowper has seven of the finest works of A. Del Sarto, which were bought in Florence by his father, who had opportunities of getting them at that time, and I believe there is nothing finer than those in Florence.

1509. In the course of your connexion with the National Gallery, have any good pictures of the Italian schools, such as you consider would have been desirable for the national collection, been offered for sale and refused, or neglected, and if so, how did that happen?—I know of none that have been offered and refused;

refused; but at the same time there is at this moment some pictures which I consider of the very first importance that are offered. Mr. Byng, the Member for Middlesex, handsomely offered to give up two of the finest Italian pictures, one a *Salvator Rosa* and the other a *Parmegiano*.

1510. My question referred rather to purchases?—These are for purchase.

1511. Then I understand you to state that the Committee since their appointment have been active and vigilant, and have not acted a mere negative part?—I should say not.

1512. Did they ever make any proposals or representations to the Government on the subject of purchases of pictures?—The proposals generally come to Government from the trustees.

1513. And they often make such proposals?—Not very often.

1514. *Mr. Brotherton.*] When was the National Gallery established?—In the year 1824.

1515. *Dr. Bowring.*] What are the measures taken by the National Gallery to get a knowledge of the sales that take place of Italian pictures on the continent?—I do not know that they have any particular communication; the greater part of them are persons so much interested in the arts, that I believe they know of every thing offered for sale, whether in this country or abroad.

1516. *Chairman.*] Many individuals I understand have bequeathed pictures to the National Gallery?—Yes.

1517. And it is very probable that many more will?—I should think it is very probable.

1518. May it not be possible that some may bequeath pictures of an inferior value?—Then it will rest I conceive with the trustees whether they will accept them.

1519. Do you think it might be advisable to invite public spirited individuals to contribute money instead of pictures, allotting to them any portion of the gallery in which their names might be recorded as contributors?—I think that would be desirable.

1520. Does not the National Gallery already contain some duplicates of certain masters and inferior specimens, in consequence of the gifts of individuals who collected the pictures for themselves?—I think that may be so.

1521. Would it not be desirable that the collection should consist of gallery pictures, such as individuals do not generally possess, and that there should be some plan laid down for the reception of such pictures?—Certainly.

1522. There is a distinction to be drawn between pictures destined for a national gallery and those which merely adorn private cabinets?—Certainly.

1523. Who do you think can give the best advice and assistance in the formation of such a gallery; I mean practical persons, without at all impugning the capabilities of the persons who are at present the trustees; could you name any practical person thoroughly acquainted with the trade in pictures, a man who, in fact, has the greatest experience, not only in England, but generally in Europe?—I should name a gentleman now in the room.

1524. Do you mean Mr. Woodburn?—I do.

1525. Is Mr. Stanley a good judge?—I should think so.

1526. Can you name any other besides them?—There is a Mr. Emmerson who is a considerable importer and dealer in pictures, I think a very good judge.

1527. Who advised the purchase of the pictures which were purchased from the Marquis of Londonderry?—The trustees advised the purchase of them.

1528. Have any of the pictures of Marshal Soult been proposed to be purchased by the National Gallery?—That I cannot speak to; I do believe that there has been some proposition made, but I am not competent to speak to that.

1529. Which of them, do you know?—No, I do not.

1530. They are Murillos?—Yes.

1531. So far you know that they are Murillos?—Yes; I cannot speak to a certainty, but I believe there is some intention going forward either for the purchase of three of the best Murillos, or for the whole of the best pictures.

1532. Do you consider these pictures of such importance that they should be purchased in preference to pictures of the great Roman and Florentine schools, and do you think that they are worth the prices which have been offered for them?—I do not know what to say to the value; I should certainly not recommend the purchase in preference to the fine Italian masters.

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1533. Mr. Brotherton.] Is it your province to negotiate for the purchase of pictures?—If I am called upon to do so.

1534. Chairman.] Then I infer from what you have said, you do not consider Murillo a painter of the first classic style?—Decidedly not.

1535. You would prefer, if possible, of course, to have paintings from such masters as those of the period of Raphael or the Carracci, and probably Vandyke?—I would prefer one fine work of Raphael to three of the finest works of Murillo.

1536. What is your opinion of the Murillos now exhibiting at the British Institution?—Do you allude to the Duke of Sutherland's pictures?

1537. Yes?—They are very fine works of Murillo.

1538. I wish to ask you whether your connexion with picture cleaning does not enable you to judge of the state of preservation of the pictures, and whether they are disguised by re-paint or dirt, and are you not also able to provide remedies for these defects?—Certainly.

1539. In what state are the pictures in the National Gallery?—I should say generally, a very good state.

1540. Are any of them at all disguised by dirt, varnish, re-paint, or other defects?—Not that I am aware of.

1541. Do you examine them for the purpose of detecting such defects from time to time?—Certainly.

1542. Have any of them ever been cleaned?—Some few, but very few.

1543. In what state is the "Sebastian del Piombo"?—It is in a very good state, with the exception that round the edge there has been occasionally a little worm, and I intend when it goes into the other gallery to have that destroyed; it would be an awkward thing to take it down now, but it is merely confined to the edge of the canvas, where in the lining there has been a greater quantity of paste than ought to have been, and that has bred certain animalculi.

1544. Is this worm a destructive worm?—It is confined to a particular spot; they do not go to other parts of the pictures, merely the edge.

1545. Is the picture at all endangered from insects, as well as worms?—I should say not.

1546. Have you long detected this encroachment on the pictures?—It has been there for a considerable time; it is a very common thing with pictures that are lined.

1547. Then does it not require relining?—I think it might be got rid of without. The picture was taken from board and put on canvas, and it would be very difficult and hazardous to reline it.

1548. I will read an extract from a letter of a person celebrated for his knowledge in this particular branch of the lining of pictures, and ask you what answer you would give to it; it is dated yesterday, July the 7th. "Sir, I have been this morning to examine the "Sebastian del Piombo," and I have no hesitation in saying, that the whole of the picture will be destroyed in the same manner as the outside is now gone, occasioned by what I can see on the surface, that was caused first by the thin portion of the old panel remaining on the ground of the picture, after transferring it from the panel to the canvas, which is sometimes the case, and of course this portion, be it ever so little, will retain the worm in sufficient quantities to cause the round holes which may be perceived on the surface of the picture. Secondly; the large holes which I consider to be the most destructive, are occasioned by a sort of meal worm bred by paste used in lining, and as it is a much larger size than the wood worm it is of course more destructive." What do you say to that; I understand it has been years in this state, has it not?—I should think it has.

1549. There are insects on it now, are there not?—I dare say there are some.

1550. Insects as well as worms?—I imagine it is all one insect. I believe there is no wood left on it.

1551. But there are worms on the picture now?—From the paste; it is merely confined to the edge of it, it does not go to the centre of the picture; there may probably be, but then the only thing I can do in its present situation is, to pour in a little oil to these places, which stops them.

1552. Is the "Sebastian del Piombo" disfigured at all by dirt or varnish; are the original colours as perfectly visible as they ought to be?—I think it is in the finest preservation possible.

1553. Notwithstanding

1553. Notwithstanding the worms?—I think that is a matter of very little importance.

1554. How soon do you propose getting rid of this colony of insects from the picture?—When Mr. Wilkins lets us in.

1555. Will you not do it before?—I must shut up the room, if I do, from the public.

1556. When do you shut up the room, at what period of the year; I suppose you do some part of the year?—In September; the second week in September.

1557. May it not be done then?—It may be done then; indeed I had some intention of doing it.

1558. What is the value of the picture?—There is no putting a value upon it.

1559. What was offered for it?—Fifteen thousand pounds was offered for it.

1560. To Mr. Wilkins.] When will the national gallery be fit for the reception of pictures?—The walls will be perfectly dry by Christmas, fit for the reception of pictures.

1561. But will the walls be so far finished as that all the painting work will be done?—All the gallery part will be ready by Christmas.

1562. To Mr. Seguer.] Do not dirt and varnish often disguise the old Italian pictures, so that the original colour is not perceptible?—Certainly.

1563. And yet notwithstanding that, are not artists set to copy from them?—It would be perhaps attended with great danger to remove that.

1564. But is not this one reason why the public is so often insensible to the merits of the Italian pictures, and prefer more modern and more gaudy pictures of inferior masters?—I am not of that opinion.

1565. Do not you think that the pictures by the most eminent masters lose a great deal in consequence of the state of their colour?—Some pictures may be disguised.

1566. In fact they do not possess the real original colours which the masters intended to bestow upon them, do they?—Indeed, I am not aware of that.

1567. Is it not very desirable indeed to form a national collection, not through the mere instrumentality of connoisseurship, but by an historical investigation whether the pictures are the works of the men to whom they are attributed, and have been handed down as such since their original first painting?—That would be very difficult to obtain, it is only in very few instances where that is known.

1568. But do you not suppose that in pictures, as in law, the best evidence is most desirable?—Certainly.

1569. And therefore is not historical evidence, as to where a picture was found, very desirable to be obtained?—If you could get it I should think it would be.

1570. Then should you not wish for a national collection, that the history of each painting should be traced as closely as possible?—It would be very desirable.

1571. And therefore should not the collection in a national gallery be founded on history as well as on criticism?—I think it should.

1572. Judging by criticism alone would be judging without much certainty?—It would.

1573. And do not you think that what has been suggested should be the basis, as much as possible, on which a national gallery should be established?—That, perhaps, may be liable to mistake. We have many pictures that are handed down in families as originals, which, after all, are not originals.

1574. But if you can ascertain that a picture was painted expressly for a particular palace, or a particular church, and you can trace it thither, is it not desirable to do so?—I think that is very desirable.

1575. If we know a painting to have been sold out of the Orleans collection in such a year, and that the duke purchased it from such a palace, and it is recorded, probably in some book in his possession, that would be historically tracing the picture; it would be the real basis, would it not, on which a national gallery should be formed?—Yes; but then, on the other hand, there may be very fine pictures offered when they may not be able to get that pedigree. That is a thing, I think, that is always worth attending to.

1576. You do not, I apprehend, consider it sufficient for a person to have merely studied one single school, like the Flemish school, to enable him to be a thorough good judge of pictures, but he must have extended his studies to all the various schools, comprehensively as well as deeply?—Certainly.

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1577. Do you consider the large picture by West, in the National Gallery, and the "Holy Family" by Sir Joshua, as fine specimens of those masters?—Yes, I do.

1578. You do not think them inferior at all to the highest reputation of those artists?—No, I do not.

1579. Did you purchase the Sir Joshua?—I bought it at Christmas for the gallery.

1580. Did you value it?—No; the trustees gave me a limited commission.

1581. Is it faded or damaged at all?—Very little; it is a very fine work of Sir Joshua's; perhaps it is in as good condition as most of his pictures.

1582. Is the West considered a very good specimen?—The West was painted for the British Institution, and they paid him 3,000 guineas for it.

1583. Has it not been criticised as being a hard, uncouth, coarsely painted picture?—If it has a defect; it is the defect that is in all Mr. West's pictures.

1584. Have you ever turned your attention to the general principle of the formation of a gallery, and to the collocation of the pictures in galleries?—I certainly have.

1585. What do you know about the continental galleries, their size, and the number of pictures they contain?—I know the galleries in Flanders, Holland and France.

1586. Have you ever been at Munich?—No.

1587. You do not know the establishment called the Pinacothek, which was specially formed for pictures?—No, I do not know the gallery; I only know it is a very magnificent one.

1588. Have you the plan in your mind, though you never had it before your eyes?—No, I have not.

1589. You are not aware of the peculiar formation of that gallery?—No, I am not.

1590. Are you aware that there are three peculiarities in that gallery; the first is, that there is a long corridor from which you can branch off into any school, without going through the intermediate schools, by which the eye of the visiter may at once take in a first impression, without being disturbed by seeing any other school?—I think that a very desirable arrangement.

1591. What do you think in the second place of this; for the separate schools there are large rooms formed; those large rooms are appropriated to the largest and most magnificent pictures, and attached to these large rooms are smaller rooms for the mere cabinet pictures?—I think that an exceedingly good plan.

1592. And lastly, there is a room which is called the copying-room, in which the artists are allowed to copy, so as not to be disturbed by visitors I merely suggest this, as very well worthy of consideration in the formation of a national gallery?—I think there will require considerable consideration respecting the formation of a gallery; I think every facility should be afforded to the artist to copy.

1593. Did you read the evidence delivered by Dr. Waagen, the director of the Royal Gallery of Berlin, to the King of Prussia last year, given before this Committee?—No, I did not; I saw Mr. Waagen, but I did not read his evidence.

1594. Have you ever turned your attention to what I called before, the collocation of pictures, their arrangement in schools, and their division so as to make them as much historical as possible, connecting the masters with their pupils, and giving an instructive as well as an interesting view to the public of the pictures before them?—I think that would be exceedingly desirable, but that perhaps can only be done in a very large collection.

1595. Can it not be done in the new National Gallery?—I should rather doubt that.

1596. Is not that the plan of distribution in the Louvre?—Yes.

1597. Though the Louvre is not such a building as the one I have mentioned to you at Munich, still at the Louvre the pictures are distributed on the plan of the Italian school at the head, and the various schools arranged down till you come at last to the French school?—Yes, I think they could not be better arranged than they are at the Louvre.

1598. Would you not recommend such a classification as that in our gallery?—If we had room.

1599. But have we not room?—I should doubt that; the Louvre is a prodigious building.

1600. Has

1600. Has there been no provision in the plan of the National Gallery for the historical arrangement of pictures according to schools, and for making a distinction between the great schools of Italy and the different national schools?—

1601. But has there been no arrangement made with a view to that?—Certainly not.

1602. Then is this building (which ought to be on a great and comprehensive plan, to be an eternal monument of the arts in this country,) to be merely a gallery where pictures are to be placed without due distribution, and not a gallery worthy of this nation?—I should be afraid not; but Mr. Wilkins is better able to speak to that point than I am.

1603. To Mr. *Wilkins*.] Have you in arranging the National Gallery, contemplated such an historical distribution of pictures as I have suggested?—To a certain extent certainly, as far as our space would allow.

1604. To Mr. *Seguier*.] What number of rows of pictures would you admit into a National Gallery; how high or low would you carry them?—There are pictures now in the gallery of such a size that it would be impossible to put any thing over them; there can be but one picture.

1605. But taking pictures of the common size of the best Italian masters, how high would you have them go?—I would not have more than two tiers of pictures.

1606. Not generally?—No.

1607. Have you ever contemplated the best means of communicating to the public, who are supposed to visit these pictures, the readiest information respecting the masters who produced the pictures, the school they belonged to, the time at which the master lived and died, and such brief explanation as may at once give the most compendious instruction to the public?—I do not know how that can be given, unless persons are there who are competent to give that information; there are two catalogues printed.

1608. You would suggest, of course, a catalogue raisonné?—Yes.

1609. You consider that indispensable to any gallery?—Yes.

1610. Has it ever suggested itself to you that it would be very desirable, under each picture, to give the name of the master, and the time at which he lived and died, and the school he belonged to?—That might be done.

1611. And if he was the pupil of any celebrated master, the name of that master?—That might be done; certainly you might put the name of the master on every picture.

1612. Might not that be appended, whenever it was required, to pictures without being injurious to the picture; might it not be the most compendious way of scattering information among the public?—I should think that very desirable.

1613. Are you aware, in the Berlin gallery, in each of the compartments, there is a map explanatory of the compartment, and that by consulting the map a person is able, immediately, to get a certain portion of historical information relative to the pictures, and to be instructed without reference to a catalogue in a very easy manner?—I think that would be very desirable, and I would recommend it.

1614. Are not these subjects worthy of most attentive consideration by those persons who have to form a national gallery?—I should think they would be exceedingly desirable.

1615. Because the great object of a national gallery is the enlightenment and instruction in art of the public?—Certainly.

1616. And do you not think it very desirable, that previous to the placing of the pictures in this National Gallery, considerable information should be procured from such places as Munich, Paris, Vienna, Dresden, Berlin, Petersburg and other places where there are celebrated collections, as well as Italy; do not you think it very desirable that some person should have the conduct of all the principles of classification and arrangement?—There can be no objection; I should say it would rather be desirable.

1617. How many pictures are there now in the National Gallery?—One hundred and twenty-six.

1618. I understand you to say that you have not personally inspected the galleries of continental nations, and are not able to say how far our gallery would be inferior or superior to the galleries you have named; will it be equal to the Louvre?—Certainly not.

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1619. Mr.

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1619. Mr. Brotherton.] What, in your opinion, is the estimated value of the pictures in the National Gallery?—I should think they are worth 140,000*l.* or 150,000*l.*; there has been, I believe, about 80,000*l.* purchased and 60,000*l.* presented.

1620. What was the original purchase from Mr. Angerstein?—The purchase of Mr. Angerstein's collection, was 57,000*l.*

1621. Chairman.] Do not you think this nation ought to have a gallery equal to the Louvre?—I do, indeed.

1622. I wish to ask you, whether you would or not recommend the introduction of the cartoons from Hampton Court to the National Gallery?—I would not recommend it, and I will give you my reason why; they are painted in water colours, and the smoke of London in 20 years would destroy them.

1623. Are you aware it has been suggested that they might very easily be preserved from the smoke of London?—By glasses before them; nothing but that could prevent the injury.

1624. But do you not think it is most desirable that pictures of such extraordinary merit should be before the eyes of the British public, and the British artists as much as possible?—If they could be here with safety, I should say nothing was so desirable.

1625. Do not you think it very desirable that some portion of a British national gallery should be allotted to the pictures painted by native artists?—Indeed I do.

1626. I mean of course pictures which are principally classical pictures, not pictures for exhibition, but paintings which have been selected on the principle of competition before judges of admitted capability to decide, and then purchased for the nation, and placed in a separate school as the English school?—I think it would be very desirable, and I must say the artists have great reason to complain, because, if they produce any very large work, they have very little chance of selling it; a private house does not admit it.

1627. Do you, as the keeper of the National Gallery, think the National Gallery and the Royal Academy should be united under one management?—That is a question I really am not prepared to answer.

1628. Mr. Brotherton.] What number of persons are admitted annually to view the pictures in the National Gallery?—Last year there were 127,268 people. There were nearly 130,000 the year before, but the attraction was perhaps something greater last year by the addition of the pictures of Corregio, which induced a number of people to come.

1629. Chairman.] Are artists permitted to study in the gallery?—Yes.

1630. Who gives them permission?—They have an order signed by me.

1631. Are there any fees payable?—No, none.

1632. Can you tell me whether any fees are paid for copying pictures at the royal palaces?—I am rather inclined to think there is; I know nothing of it myself, but I believe that is the case.

1633. What is the amount of fees, do you know, and who are they paid to?—That I do not know.

1634. Mr. Brotherton.] Are catalogues sold at the National Gallery?—We sell a catalogue for sixpence, which is the cheapest it can possibly be made at. I believe they cost five-pence, or something of that sort, but whatever it is it is carried to the account of the disbursements of the place.

1635. Chairman.] I see in a Treasury minute of Lord Liverpool, dated the 23d of March 1824, the keeper of the gallery is to have the charge of the collection, and to attend particularly to the preservation of the pictures; is not that the case?—Yes.

1636. Mr. Brotherton.] The secretary is subordinate to you?—Yes.

1637. Has there been any instance of any money being given by individuals for the purchase of pictures, and for the National Gallery?—No, I am not aware that there has.

1638. Do you think it would be likely that individuals would contribute money so long as the National Gallery is supported by Parliament?—I think so; we have had a great many contributions of pictures.

1639. Would they be as likely to contribute money as pictures?—That I do not know.

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1640. What number of days is the institution open?—It is open every day. The four first days of the week to the public, and the two other days to the artists.

1641. Mr. *Hope*.] Is the National Gallery constructed in such a way as to be capable of taking in any picture that might come into the possession of the public?—I do not myself know the height of the walls.

1642. What may be the height of the "Sebastian del Piombo"?—That is 18 feet.

1643. And what height do you consider it ought to be raised from the floor, in order to be properly seen?—It ought to be at least three feet; that would be the very lowest.

1644. Would not three feet be very much below the proper height?—I think it would; but I should like to ask Mr. Wilkins what is the height of the walls of the gallery? (Mr. *Wilkins*.) The height of the walls is about 18 feet.

1645. But to the cove?—Mr. *Wilkins*.]—Twenty-two; the hall is 30 feet high, and that would contain a great many pictures.

1646. What is the size of the cartoons?—The cartoons I should think are about 12 feet by 16; they are long.

1647. And what is the height?—I should think 16 feet.

1648. And at what height do you consider they ought to be placed from the floor, in order to be properly seen?—I should say as high as they are now in Hampton Court.

1649. How high is that?—About 12 feet from the ground.

1650. So that in that case you would require a space of 22 feet?—Yes; which is about the height of the room they are now in.

1651. I believe there are some very fine Rubenses in the banqueting-room at Whitehall, are there not?—They are magnificent pictures, and where they are are thrown away; in short, nothing can be so absurd as to have those in a chapel; they would have been very desirable works indeed for a national gallery.

1652. And if they should come into the possession of the National Gallery, do you think they will be able to dispose of them?—The centre picture is 40 feet by 30.

1653. And what may the height be?—It is an oblong picture, 40 feet one way and 30 feet the other.

1654. So that it will be quite impossible that those shall be placed in the National Gallery?—Quite.

1655. Then I think the fine specimens of the Venetian school are, generally, a very large size?—Yes, generally; and for that reason cannot be placed very near the eye.

1656. Then if the public should ever obtain possession of any specimens of that school, do you think they would be able to dispose of them in the National Gallery?—I do not think in the present building that there would be room.—(Mr. *Wilkins*.) Certainly not for pictures of those dimensions.

1657. *Chairman* to Mr. *Wilkins*.] Can you tell us the highest part of the gallery at Munich?—No, I do not know. These galleries are planned, more with reference to our present collection than to any larger pictures.

1658. To Mr. *Sequier*.] Does the present gallery merely include those pictures that are in the present National Gallery, or those that are in the possession of the public that may be added to the national collection?—There are some not hung up: the King presented six pictures, five of which are very large, and there was no room to put them up here.

1659. Mr. *Brotherton*.] Were you consulted as to the formation of the present National Gallery?—No.

1660. Dr. *Bowring*.] Does not the National Gallery possess a portrait by Gainsborough, presented by Schomberg?—I do not know whether I should say it possesses it; it was presented by Mr. Schomberg to the National Gallery, and very shortly after another Mr. Schomberg wrote to the trustees, saying he had a greater claim to that picture, being the elder brother, and begged to have it back.

1661. He has claimed it?—Yes.

1662. Alleging as a reason that the property was in him?—Yes; that he being the elder brother ought to have been the first to be consulted. The property was left, I believe, between three or four brothers; one of them undertook to present it.

1663. What is the state of that question now?—The trustees at the last meet-

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ing desired it should be returned to Mr. Schomberg, and a letter has been written to him, but we request to have the concurrence of the Mr. Schomberg who presented it, as to the returning of it.

1664. How long has it been in the National Gallery?—I should think about a twelvemonth.

1665. *Chairman.*] Then I understand you had no immediate communication with the architect who planned the National Gallery, so that there might be a connexion between the pictures to be placed in the National Gallery and the construction of the gallery itself?—No.

1666. To Mr. Wilkins.] Was the great hall of entrance intended by you for pictures?—For pictures of a large size; what we should call in this country a very large sized picture.

1667. Is there light enough?—Yes; very good light.

1668. How many will it hold?—It will not hold many.

1669. Will it hold a picture 30 feet high?—The room itself is 30 feet high.

1670. Would it hold the Paolo Veronese in the Louvre?—No.

1671. Mr. Hope.] Would any portion of the National Gallery contain the Paolo Veronese in the Louvre?—O yes; there is a room that would.

1672. What room is it?—It is a room given for sculpture.

1673. *Chairman.*] But does not that belong to the Royal Academy?—Yes.

1674. Not to the nation? Is there so large a room in that part given to the nation?—O no, certainly not; I think the greatest length we have might be made 55 feet by 22 high; we could get a picture 55 feet by 22 in.

1675. Mr. Hope to Mr. Seguer.] But a room that requires a picture of large size to be placed on the ground, does not give it an opportunity of exhibition?—Certainly not; it ought to be at a greater height from its size.

1676. Dr. Bowring.] In fact most of the large pictures were intended for elevated altars?—Certainly.

1677. *Chairman.*] I understand that you think it advisable that there should be a room expressly for copying attached to the National Gallery?—Most decidedly.

1678. What advantage do you think it would be productive of?—It would interfere with the public completely if they were to be allowed to be in the other rooms.

1579. And on the other hand would not the public interfere with the artists?—Yes; they would interfere with the artists.

1680. You are aware, perhaps, it has been adopted in some countries?—Yes; I think it is a very good plan.

Mr. Samuel Woodburn, called in; and Examined.

Mr.
Samuel Woodburn.

1681. *Chairman.*] YOU are a very well known judge of pictures?—It is our profession.

1682. Your profession is that of picture dealing?—Yes.

1683. You are the proprietor of a very celebrated collection of drawings; you and your brothers?—Yes.

1684. Made by Sir Thomas Lawrence, as the original designs of the great masters?—Yes.

1685. Has the course of your business given you occasion to inspect many foreign galleries and collections of pictures?—We travel a great deal; there are three brothers. I have been twice over to Italy, and my brothers have been in Spain and Petersburg, and in fact all over the continent; we are pretty well acquainted with the collections of pictures in Germany, Stockholm and Copenhagen.

1686. Which do you consider the best foreign galleries, both in point of pictures which they exhibit, and the arrangement of the building, and the regulations of the gallery?—The best regulated, I should say, was the Louvre; but I believe the finest collection of pictures is in Spain. They are not generally known; but my brother was of opinion that the Crown of Spain possesses a finer collection, which is singular to say, than that of France. That was his opinion.

1687. Is that the collection at Madrid?—At Madrid.

1688. In which of the royal palaces?—The whole of the royal collections are now together; there was formerly one at the Prado Palace; the great value of that collection is the surprising state which the pictures are in, and the number of Titians and fine pictures which have never been retouched or damaged.

1689. The

1689. The colouring is good still?—Yes; probably the climate agrees with them better than in other countries.

1690. It is a very dry climate?—Yes.

1691. And which do you think, in point of valuable pictures, the next best to the Spanish and French collection?—The Grand Duke's at Florence, if you include those of the Palais Pitti pictures, and then there is also the Pope's collection, a collection which is very fine, having "The Transfiguration," by Raphael; it is difficult to put them in absolute order, for every government in Italy has a collection of fine pictures; even the Duchy of Parma's, a very small state, has a fine collection; the fine arts are considered a part of the affairs of the government.

1692. How is the Madrid collection as to the Italian school?—Superb; there are three of the finest Raphaels in the world; there is the "Madonna, with the Fish," and two others.

1693. Is it equal to France?—O yes, fully equal to France, from the first masters; they have two Corregios also.

1694. Then would you place the gallery of the Louvre before those of Munich and Dresden?—Certainly; I myself have not been in Germany, my brother has; I cannot speak to Germany; I can only speak to Italy and to Holland.

1695. I am asking you, rather, what the opinion of persons in your profession in this country are about these galleries; which do you think the best gallery for interior architectural arrangement?—The best I have seen myself is the Louvre, but I should suppose the new buildings of the Kings of Prussia and Bavaria are preferable, from what I understand.

1696. Do you prefer the Bavarian?—The Bavarian is the best, but the King of Prussia's is a very good one; I understand that at Dresden the pictures are placed too high.

1697. Well, now in point of regulation, which do you think is the best gallery for regulation?—I should say that the regulation of the French is very good; they have what they call a *custode*; the chief man or person of honour is the Count Forbin: he is at the head of the museum, and under him he has a certain number of subordinate officers, and they have four or five of what they call *experts*, who are judges of pictures, who have to recommend. Any picture that is offered is submitted to them, and they give their opinion of its merits, which is not always conclusive; the affair is very much in the hands of Count Forbin.

1698. Who are these *experts*?—They are generally professional people that deal in pictures, and of certain reputation of character. I know three or four; they are considered the best judges of Paris, and they give their opinion in writing, which is acted upon or not as Count Forbin pleases; generally it is, but sometimes it is not; they have a small salary.

1699. And does he consult a great number of these professional persons?—There are four or more.

1700. In England it appears they take the advice of the possessors of pictures, and in France they take the advice of *experts*?—They do not take their advice alone; I believe some artists also give their opinion; artists are consulted in Paris as well as in other parts of the continent.

1701. Then in England it appears, from what we have heard to-day, that the persons who choose are the committee appointed out of the possessors of pictures principally?—Yes.

1702. And in France from a combined body of *experts* and artists? Which do you think is the best principle to go upon?—I should think the French, for a very good reason, that I think those very honourable and distinguished characters who compose our committee of judging of the arts, have too many other employments to be able to go into the minutiae, so much as a person who deals in the art; that is my opinion; but at the same time, I think from their patronage to the arts and their general known character for honour, that they ought to head any board that was made for the purchase in a similar manner that Count Forbin does that of France. I think they ought to have advice sometimes in difficult questions. There are a great number of pictures that it is very easy to judge of at once; the Dutch school for example; but when we come to Italian pictures it requires a very long study.

1703. Have you turned your attention to the disposition of pictures in a gallery, the arrangement of them according to schools?—Yes; in most galleries I have.

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1704. What

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1704. What arrangement would you suggest?—I have not seen the gallery lately built by the King of Bavaria, but I think from the questions that were asked Mr. Segurier, that an arrangement of that sort would be very desirable. I consider our gallery in its infancy; from the limited number of pictures we at present possess, I can hardly call ours a national gallery.

1705. Do you not think that before our gallery had been built, there should have been some general consideration of all the existing galleries, and an attempt to procure the best principle for the construction of the gallery, and the best possible distribution of the gallery, previous to the building of it?—It would have been desirable if that had been done; but, however, it is not too late; we have the materials for a commencement; I only consider it a commencement; it is a very good commencement. The purchase of Mr. Angerstein's pictures was a very important acquisition, and if they had obtained the Houghton Gallery, it would also have been a very good thing.

1706. My question referred to the architectural construction of our National Gallery?—I think Mr. Wilkins has so fully answered upon that subject, that I have nothing to say upon it.

1707. But as you have seen many national galleries, do you not think it would have been desirable, previous to the building of the National Gallery, to have considered the advantages or disadvantages of existing galleries, and that there should have been an attempt to combine all the advantages of the existing galleries in our gallery, and to avoid all the disadvantages?—I wish, equally with Mr. Wilkins, that the space had been five times as large, and then he could have made something which would have been more worthy the country. I should say, that owing to the public outcry, Mr. Wilkins has not made the best that could be made, but his being urged as he was by the public voice to curtail it, has been a misfortune.

1708. But I wish to know, whether in forming the National Gallery, it might not have been desirable beforehand to have considered the best specimens of architectural arrangement in existing national galleries, as to make our gallery combine all the advantages of the good galleries as much as possible; do you think that should not have been the basis of our gallery?—Perhaps it ought to have been, but it was begun at a time when perhaps the arts did not engage so much public attention as they do at present. Many things are passed over that might be done if they were more discussed, but that has not been the case in this; I think, however, curtailed as Mr. Wilkins has been in the ground, he could not have done better than he has done.

1709. Ought the general principle of construction of existing galleries, such as the Bavarian Gallery, to have been fully considered before ours was built?—I always have had in my mind, perhaps stronger than I have any right to have, a desire to have a fine national gallery in this country; and I recollect making a very quixotic proposal to the late Sir Thomas Lawrence, at the time they began to rebuild the palace where Buckingham House stood, which was to have pulled down St. James's Palace, and rebuild the two palaces, uniting them by a gallery run across the Green Park with arches for carriages to go underneath, and he laughed very much at my idea; but I think that plan would have been fully equal to the Louvre, and I do not think it would have cost much more money than has been spent in the new palace.

1710. In Germany do they proceed in the selection of pictures for their national gallery upon the same principle as that which you have described as prevailing in France?—I have not been in Germany myself, and therefore I cannot tell. In Holland they have two or three connoisseurs to buy, and very great facility for copying; they have a room expressly for the purpose; the picture is taken down and put into a small room with a good light, where a young artist can copy.

1711. And that object is particularly kept in view in the Dutch galleries?—I speak of the Hague.

1712. Dr. Bowring.] Are the facilities at the Hague great?—O yes; there is a small room on the side where the student can have his picture; he may probably give a fee to the keeper; I should rather think he does.

1713. Chairman to Mr. Wilkins.] Has any provision been made in the National Gallery for a copying-room for students?—No, not particularly for that purpose, because our plan has been for the pictures to be copied on certain days in the week, and the pictures replaced; that has been the plan hitherto pursued.

1714. There

1714. There is nothing like the copying-room which has been made in the Bavarian gallery or in the gallery described at the Hague by Mr. Woodburn?—There has been nothing expressly for it.

1715. To Mr. Woodburn.] You think that the pictures in a gallery should be distributed according to the schools, classified regularly?—Yes, when we have enough pictures to class.

1716. I am not speaking of our gallery, but of galleries in general?—Yes, I do.

1717. Have you turned your attention to the best mode of conveying to the eyes of the people who see the picture, the name of the artist, the time at which he lived, and so on?—They ought to have a catalogue raisonné, similar to what Director Waagen mentioned.

1718. So that the public might have great facility of information?—Yes.

1719. Dr. Bowring.] Have you seen Director Waagen's evidence?—Yes, I have; I saw him also when in London.

1720. Chairman.] Have you any suggestion to make to the Committee on the subject of the formation of a catalogue?—No; I think a catalogue raisonné would be very desirable.

1721. Have you ever turned your attention to the catalogues of the Louvre collection?—Very lately I have not.

1722. Dr. Bowring.] What is the best catalogue you have seen of pictures?—I know none better than the Louvre catalogue, it gives an account of the birth and the death of the artist, and some little account of him.

1723. Chairman.] Is not the sculpture catalogue a very good one at the Louvre?—Extremely good; they have several editions. I believe Mr. Visconti wrote one; he was a very scientific man.

1724. Dr. Bowring.] Are there not two catalogues, one merely containing the names of the pictures and the artists, and the other entering more elaborately into the history of the art and the artist?—Yes, there are.

1725. Chairman.] Are all the pictures in the National Gallery originals?—That is a very hard question to answer; I think you wish to speak to me on the subject of the Claude; I will give you a very candid opinion on this picture; it is, though Claude is painted on the picture, that it is not entirely his; I think it likely that he has had an order for a pair of pictures, and having finished the very fine one of the "Queen of Sheba," the other has been forwarded by one of his scholars from the fine Doria picture, and finished by Claude; if this idea is correct it is not a copy; it is by no means so fine a picture as the picture of the same subject in Rome.

1726. Dr. Bowring.] But you think that Claude sold it as his own?—I have very little doubt of it; I believe the picture can be traced to the hands of the original owner; it is not so fine a picture as some of the other Claudes, but I think there are much more doubtful pictures in the collection than this Claude.

1727. Chairman.] Then the answer to my previous question is, that they are not all originals?—Certainly not; they are not all originals in any collection, I believe.

1728. And would you wish to give your opinion of the different pictures?—No; my opinion would coincide with Mr. Seguiet's; there is a Michael Angelo which he knows cannot be a Michael Angelo.

1729. Which is that?—"The Dream."

1730. Dr. Bowring.] Is the average number of imposture pictures in the National Gallery greater than in any other collection?—O no, it is a very fine collection. I should say, that most of the pictures that have been purchased have been very well purchased. This "Dream" was bequeathed.

1731. Chairman.] Is the Corregio alluded to by Mr. Seguiet an original?—That was purchased by a particular friend of mine; but I confess I doubt it.

1732. Do not you think it very desirable, in the catalogue, to describe those which are positively genuine, and historically true pictures, and to distinguish them from those that are doubtful?—I think it would be an ungracious sort of thing.

1733. But why; because it is a national collection?—Yes.

1734. Is it not very desirable that the public should have the best possible evidence of the originality of a picture, and when there is any doubt, it should be

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candidly told to them?—There are such a variety of opinions about pictures, that the truth cannot be always spoken.

1735. Dr. Bowring.] Are there not always some pictures respecting which no criticism can decide on their originality?—You mean, on account of some peculiar difficulty, that they cannot fix them as originals?

1736. Dr. Bowring.] Yes?—Yes, that may occur.

1737. Chairman.] Do not you think it very desirable that the basis of a national collection should, as much as possible, consist of pictures which can be historically traced to the painters?—With regard to historically traced, I think it is always a very good secondary consideration; but a picture may be historically traced, and yet discovered to be, although once a very fine one, yet so damaged as not to be worth 10*l.*; it may turn out to be a shadow of a picture.

1738. But would you not ascertain the genuineness of the picture; is it not desirable that it should be a picture of which you can trace the history?—I do not think that very important, because a picture of very high reputation may, through a singular circumstance, get into private hands, and be lost sight of. It is always satisfactory to have a good pedigree; and if there was no information nor no knowledge in art at all in this country, it would then be the only landmark to go by.

1739. Is it not the most sure landmark?—I do not think so; I think a person must know very little about pictures that could not go into a picture gallery, and say, that was painted by so and so, without a catalogue. I think there are a great many people who could name half the pictures off-hand, without tradition.

1740. Are there not a great many pictures in this country supposed to be originals, which are not so?—A great many. The collections of very high reputation, above all, before the purchase of the Orleans gallery, the different collections that formerly enjoyed a very high reputation were but indifferent. There was very little knowledge in art formerly. I consider the purchase of the Orleans gallery was the first light we got of the Italian school, and a very important purchase it was.

1741. Were not a great many purchases of spurious or copied works of art made in the last century by English visitors to the continent?—A great many, and it is going on now.

1742. Dr. Bowring.] But you conceive there is a great improvement in the public taste?—I had a strong proof of that lately, in seeing a famous picture, a Corregio, which made a great noise at the time. Hogarth said he would paint a finer picture, and he painted one of the worst he ever painted, but it was certainly better than the other. I think there is a great deal more knowledge now.

1743. Do you think it desirable that the cartoons should be removed from Hampton Court to the National Gallery?—I should like to see it very much; I think it is very desirable if it can be done without any injury. It should be first ascertained whether there would be any risk run, I should myself think that there would not.

1744. You think that they might be preserved by great care?—I should think so.

1745. Were you aware before to-day that the "Sebastian del Piombo," in the National Gallery, was infected by insects and worms in the way stated?—I was not aware of it; I have not been very lately to the National Gallery, but I think a little turpentine would destroy them; I do not think it of much importance.

1746. Mr. Hope.] But that is the case with all pictures on panels, is it not?—Yes, this has been on panel and put upon canvas, and they are obliged to put an extra quantity of paste, which generates these worms; they are something like worms in books, that will eat through the leaves of old books.

1747. Chairman.] But they might be destructive if they were not kept under in due time, might they not?—I have met with them in pictures sometimes; I remember buying one that was like a sponge; I melted some wax and turpentine, and poured it all over the back, and the picture was as safe as ever; I think it is a very bad thing to take a picture off board and put it on canvas; I would always give a much larger price for a picture on the board it was painted on, than if put on canvas, for I think they always suffer; I think some of the Raphaels in Paris are almost spoiled by that process.

1748. Do you think it desirable that the Royal Academy should possess that portion of the building which is devoted to the National Gallery?—We have not sufficient

sufficient pictures to fill the National Gallery; I think that it would be desirable that the building should either be for the Royal Academy or for the National Gallery, if we had pictures to fill it; it appears to me not large enough for both.

1749. You have observed that in foreign countries the national exhibitions were open on a Sunday?—Yes.

1750. Do you think any good or bad effect has resulted from that opening of the national exhibition on a Sunday?—I should think any rational amusement be very easy I should imagine by extra officers to have them open on the Sunday; I think any information you can give the generality of the public is a benefit, and on that principle I should be for it.

1751. *Dr. Bowring.*] To labouring men exclusion on holidays and Sundays is perpetual exclusion, is it not?—Yes; I was always of opinion there is not sufficient amusement for the lower order of people, which drive them to the gin shop, and I was very much pleased in going through the Regent's Park to see a portion of that thrown open, and a number of people playing about in an afternoon; I think if there was more of that sort of recreation for the lower orders it would be very desirable.

1752. Has any evidence of the improvement of taste of the people, any greater respect for the arts fallen under your notice?—In London I think the generality of the lower orders are below the same class in other nations; there is a sort of, I may say, general taste in Italy down to the very lowest orders of people, both for music and painting. I am not philosopher enough to explain whence it arises, but that is the case; in France rather, I should say, less than in Italy.

1753. *Chairman.*] Do you think the taste of the people would be improved by greater accessibility to the opening of galleries of the best masters?—Certainly.

1754. As at Rouen and Lyons, and large towns in France?—No doubt of that.

1755. And the same observation that you apply to the improvement in the habits of the people, since the opening of the parks, would also apply to the refinement of their taste in the opening of galleries of works of art, or public libraries?—Yes? I imagine that any pleasurable excitement that you can give to the mind to draw it from vicious pursuits is doing good.

1756. Then you think that the opening of these galleries abroad on a Sunday has rather a moral than an immoral effect?—I am not sufficiently able to speak to the religious part of the question; I am no bigot; I see no harm in it myself; I very often went to the Louvre, and I was very glad to see soldiers and people with their wooden shoes; I thought it a very fine sight; at least it struck me so.

1757. Do you think the effect on the mind has been good or bad?—I should decidedly say good, according to my opinion: there is less exclusion in Paris than in any city I ever saw. There is more exclusion in other places.

1758. *Mr. Brotherton.*] Are the labouring classes on the continent as much engaged in their various occupations as the labouring classes in this country?—Why the French are rather a more fickle people than us, I think; if a Frenchman can earn enough in three days to last him six, he will only work three days, and will amuse himself the rest.

1759. They observe more saints' days than we do in this country?—I do not know.

1760. *Dr. Bowring.*] Have you anything to suggest to the Committee, as to the means of diffusing among the people a love of the arts?—No; but I shall be very happy if I can be of any service; there is nothing at present immediately strikes me.

Mr. George Stanley, called in; and Examined.

1761. *Chairman.*] YOU are well known as a picture-dealer, I think, in London?—As an auctioneer of pictures.

1762. You have had considerable experience in pictures?—A great deal.

1763. Have you been much abroad?—I have.

1764. Have you seen the most celebrated galleries abroad?—I have been in France, Holland, Germany and Munich.

1765. How long is it since you were in Germany?—It is now near five years.

1766. Which do you think is the best national gallery you have observed in the course of your travels?—That I have observed? decidedly the Louvre; the new national gallery was not then built at Munich.

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1767. Was

*Mr. Wilkins
and
Mr. S. Woodburn.*

8 July 1836.

*Mr.
George Stanley.*

Mr.
George Stanley.

8 July 1836.

1767. Was the Berlin?—I have not been to Berlin.

1768. Have you been ever led to consider what should be the proper constitution of a national gallery?—I have been led to think of it, with other things connected with the arts; but it is a matter that requires very deep consideration indeed, before an individual can give his opinion; and I rather think it would require a long dissertation to say what a national gallery ought to be; I should ask myself the preliminary question, Is it necessary to have a national gallery?

1769. Have you any doubts upon that subject?—Yes; I have very great doubts of the utility of a national gallery; of the necessity of such a thing.

1770. Dr. Bouring.] Will you state your reasons?—You observe I do not know that those nations that possess what are called national galleries and academies, have produced such good artists as those that have none. Italy is famed for its galleries and collections. France has been in possession of a gallery for many years, but I do not think France ever produced an artist that was considered worthy of imitation out of his own country; as to Poussin and Claude, I do not call them French artists.

1771. Do you refer to galleries or academies?—To both; I do not so far refer to an academy under professors teaching students in the elements of art; I am referring to the opening of galleries, such as the national galleries at the Hague and the Louvre, where persons are sent to copy, because I am fully aware that instead of producing original artists, they would produce a host of imitators that would rather derogate the art than advance it.

1772. Chairman.] Are they obliged servilely to copy paintings because it is a national gallery?—They are not obliged to do it, but their own idleness and the desire to make pictures would induce them to do so.

1773. Is not that a contingency which is almost inseparable from an exhibition, that some persons may possibly abuse it?—I believe it is, and I think it should be prohibited; I think no student ought to be allowed to copy a picture entirely.

1774. Have you read the evidence given by the director of the Berlin Museum, Mr. Waagen, before this Committee last year?—I have not.

1775. Are you aware he suggested it would be much better for young artists to see the pictures than to copy from them?—Yes, to make memorandums upon such parts as they wish to study.

1776. Then your objection is not to the exhibition of paintings in national galleries and the misapplication of seeing them, but to the servile copying of artists?—Yes.

1777. And therefore if you could at all modify the system of copying, you would not object to the artist seeing that which is beautiful, provided he did not servilely copy it?—No.

1778. So far you think it would be a benefit to the artist, to see what is beautiful?—Yes, and a gallery under almost any circumstances is serviceable to the public, for it leads to a peculiarity of habits, and then by going there and learning what the state of the arts was in former times, they observe the differences of schools, their peculiarities and so on; all that would be a benefit to the public, and lead them the better to appreciate the works of good artists and to despise those of bad.

1779. Have you ever turned your attention to the arrangement of pictures in the interior of a gallery, in respect of their schools and classification?—I should certainly classify them according to different schools, and put them in chronological order, if there was sufficient to warrant my doing so.

1780. And would you approve of the suggestion that has been offered with respect to having any account appended to each picture stating the birth of the painter and his death, so as to give the public who see it, the immediate means of recognizing who the painter was, the period at which he flourished and so on?—I should not think it necessary to do any thing of that sort; I should merely give the name of the painter, and probably the date when he lived; that knowledge is however within the reach of every one to whom pictures are interesting.

1781. You would give the name?—Yes, merely the name.

1782. But you would have them arranged in separate schools, would you not?—Most assuredly in separate schools.

1783. A little knowledge might be communicated briefly in the way just mentioned?—Yes, but I do not see it is of much value.

1764. But

1784. But still is it not better that a man should know who painted the picture, what school he belonged to, and at what time he lived, than that he should not know it?—If he were a person desirous of obtaining knowledge in respect to the master, he would know to what authorities to go to learn it himself; as to its being put on the frame of the picture, I do not conceive that conveys much more true knowledge; I have known many instances where the names were painted on the frame when they were copies.

1785. But supposing that the facts stated of the picture were true; for instance, if it were stated that the painter of a particular picture was Titian, and that Titian was born in such a year, and died in such a year, and belonged to the Venetian school; provided that were true, would that be a benefit to the person who saw the picture or not?—I should think a sixpenny catalogue would obviate the whole of it.

1786. But would it not be more compendious and much cheaper than buying a catalogue, for all people at once to see?—I should not think it would be so well carried away as by a catalogue.

1787. But might there not be both?—There might be both.

1788. And is it not something to spare the trouble of reference to a catalogue?—That would depend on the strength or the weakness of the sight.

1789. Are you aware that the plan I have just mentioned has been, to a certain extent adopted in the collection at Berlin, and approved of?—I have heard it so said. The other plan I think much better; that of the map of Berlin.

1790. But is not the saving of time and the immediateness of the conveyance of instruction a very great object?—Why, those who set such a value upon their time that they cannot stop two minutes to look into the history of a picture, it is not of much value to them to gain that information.

1791. Are not those the people to whom it is most desirable to convey the information, are not those the persons which we wish to enlighten on these subjects?—If the lower orders were admitted only on stated days, it would be a very great assistance to them; they would prefer keeping their sixpence and reading it on the frame of the picture.

1792. Have you considered whether it is desirable that pictures by native artists should be placed in the National Gallery?—Not directly in the National Gallery with the pictures by the old masters, but that was one of the subjects that struck me this morning when I was drawing out my ideas on this matter, not knowing what questions would be put to me, and not having any stated on paper. I had recourse to my own considerations as to what might be the object of my being summoned here, and that was one of the matters that occurred to me. In considering the question, I do think there ought to be a place for the reception of pictures of native artists, or else I do not know for what purpose we are going to have a national gallery; these are my words: a national gallery, to be what the name imports, should certainly not be destitute of pictures by native artists. The great end, as I apprehend, of a national gallery should be, to stimulate native genius or talent: it is true, that by enlightening the public mind as regards works of art, artists are compelled to exert themselves to satisfy those so enlightened; but is an artist always sure of his reward when he has devoted his talents to the production of a work in which he has endeavoured to introduce, and perhaps has succeeded in embodying all the excellencies that he has found in the old masters? To whom is he to look for patronage, for reward, for encouragement? The nation, by erecting a gallery, has stimulated him to exertion, it holds out certain examples; it seems to invite to a contest for superiority, it would boast of its fostering genius: will it suffer the excited genius to be disheartened by neglect, and to starve while exerting itself under that excitement? Individual painters certainly receive full remuneration for their works, but these are such as paint what are called cabinet pictures and popular subjects, and who need no national gallery to instruct or patronize them. The productions of Wilkie, Landseer, Calcott, Turner, Mulready, Collins, Stanfield, and numerous others, never want purchasers, the only difficulty is to obtain their works even at prices beyond any the old masters ever received; and the painters of portraits and those who exercise their talents in water colours, never fail of employment; those, however, of the higher grade in the art, who are capable of the nobler flights of genius in poetical and historical compositions, are cramped in their energies for want of that proper encouragement that would induce them to put forth their

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powers and show that they are capable of competing with the renowned masters of other times and other countries; this want of encouragement does not arise from their productions not being appreciated by the discerning part of the public, but from the contracted size of private residences which will not admit of large pictures, such as these artists must execute to display their powers. But perhaps another reason why such painters are not properly encouraged is, that those who can appreciate their works are not sufficiently affluent to employ them, while those who are affluent, though they affect to love the arts, do not possess the taste and feeling necessary to appreciate productions of their high order; a national gallery, therefore, appears to be the proper one (other means failing) for displaying the works of those that the nation prides itself on having produced. But still the works of native artists should be kept distinct from those of the old masters, there should be a gallery especially appropriated to them, for if they be placed in juxtaposition, a host of imitators will be created, and nature and originality will soon be lost sight of.

1793. Have you any other suggestion to make particularly, with reference to pictures?—No; I fully coincide in the greater part of what has been said by Mr. Woodburn and Mr. Seguiet; in the practical parts, and so on, there may be a difference between Mr. Seguiet and Mr. Woodburn and myself with respect to one picture, but in general I coincide with them.

1794. Is it your opinion that the National Gallery and the Royal Academy should be united?—Most assuredly not; I would keep them as distinct as possible.

1795. You would not put them under the same building?—Not even in the same building.

1796. And you would have a national gallery devoted entirely then to the comprehensive purposes of exhibition for the nation?—Yes.

1797. Have you any observations to make on your foreign travels?—No.

1798. You have travelled in foreign countries; what, in your opinion, is the effect in those countries, of opening national galleries for the exhibition of works of art on a Sunday?—Decidedly in favour of it; I think it would be highly beneficial and instructive.

1799. And would it have a good or a bad moral effect, do you think?—Undoubtedly a good moral effect.

Martis, 12^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Pusey.
Mr. Brotherton.

Mr. Hope.
Mr. Strutt.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. John Peel, called in; and Examined.

Mr. John Peel.

12 July 1830.

1800. *Chairman.*] ARE you familiar with the mode of preserving pictures, and especially with that operation which relates to lining pictures?—Yes, lining more particularly, and also restoring.

1801. Have you had occasion lately to visit the National Gallery?—Yes, I have.

1802. When did you visit it?—Last week.

1803. In what state did you find the pictures generally there?—I found nearly the whole of the pictures wanted lining, cleaning and restoring.

1804. What pictures particularly did you find wanted lining and cleaning?—The "Sebastian del Piombo" is in the worst state in the whole collection.

1805. In what state is it?—It is going to decay as fast as it possibly can, owing to the worms, which have got into it, which arises from its having been taken off panel, and I presume a small portion of the wood remains attached to the ground; the consequence is, the worms eat the ground and colouring of the picture.

1806. Is the picture suffering from any other cause?—It is also suffering from a sort

a sort of meal worm, occasioned by a paste that it has formerly been lined with after it was transferred from pannel.

1807. It is suffering both from the worm of the wood and from the worm of the paste?—Yes.

1808. Have you any idea how long that picture has been suffering from these two circumstances?—No, I have no idea as to the exact time; I suppose it is four or five years since I saw it before; it was not so bad then, or otherwise I should have observed it, and therefore I think the worms are now eating very fast, and in fact, they are destroying the picture altogether by piecemeal.

1809. Whereabouts in the picture are the ravages of the worms principally confined?—Chiefly round the edges.

1810. Any other part of the picture besides?—Yes, they are encroaching from six to eighteen inches from the edges partially.

1811. What would be the best remedy for this dangerous state of the picture?—The only remedy that I am acquainted with is, relining it; that is, to take away every particle of the wood remaining, and lining it properly on canvas; I have frequently had pictures transferred by the French, which have been in the same state, and not well fixed to the canvas, and also I too have lined pictures which were suffering from the same cause.

1812. Would relining remove the insect which proceeds from the paste, as well as the insect which proceeds from the wood?—Yes, completely; the composition I use will kill all insects whatever, and they will never proceed any further as long as the composition lasts, which, if renewed, will last for centuries.

1813. What is the state of the other pictures?—The other pictures require lining generally; I mean those on canvas, and some of the panel ones are also in a bad state.

1814. What is the state of the colouring of the pictures generally?—The colouring is disguised, and especially the "Sebastiani del Piombo," more than any other from the old varnish which has remained on it, and from oil and other causes; the varnish turns yellow in the course of time, and it has never been effectually cleansed, so that the tones of the colour have not been seen for this century or two.

1815. The tones of the colour do not resemble the tones of colour in its best days?—Certainly not; it is disguised now something similar to its being seen under a smoky glass.

1816. Could the process you recommend for restoring the genuine colour of the picture be adopted without detriment to the colouring or general state of the picture?—Yes, and it will give a brilliancy which has never been seen in the picture since it was painted, or since the first time it came from the artist's hands.

1817. Would not the remedy you suggest interfere at all with the originality of the picture; would there be no sacrifice of genuineness to procure that greater degree of effect?—Not the least; there would be no sacrifice of any thing; it would clear the outline of the shadows of the picture, which is now softened into the ground and cannot be seen.

1818. Are there any other pictures you wish to speak to the state of?—There are several, modern as well as ancient; one, "the Market Cart," by Gainsborough, which requires lining very much, as it is cracking, from the nature of the mygilp used in the painting, and the lining would stop that cracking from going further.

1819. Are there any other points you wish to speak to?—Some of the other pictures have seams across, and very uneven surfaces, which would improve by lining, and they are in a condition which I consider a disgrace to the nation, considering lining is now in such an improved state in England, so that all foreigners who see pictures done up here now say, we have the best liners and restorers there are any where.

1820. Do foreigners get their pictures lined in this country?—Frequently; I have some from Brussels at this time to do, and a great many go to Paris as well as Holland from this country; they are done up here in such a superior manner, and then go back again.

1821. Have you heard foreigners say the lining here is better than in their own countries?—Yes, I have heard a number of foreigners say that.

1822. Do they ever send them from their national galleries to be lined here?—Not that I am aware of.

1823. Do foreign dealers send to have their pictures lined here?—Yes, they prefer English lining to any other.

Mr. John Peel.

12 July 1836.

Mr. Edward Solly, called in; and Examined.

Mr. Edward Solly.

12 July 1836.

1824. *Chairman.*] HAVE you been an extensive collector of pictures?—A very extensive collector: I made a very large collection, which is now in the museum at Berlin, and which forms the principal part of the collection in that museum.

1825. Of what school is that collection?—It is principally of the Italian school, and contained an historical collection from the commencement down to the time of the Caracci. I obtained a great portion of these pictures out of the churches and academies of Italy, so that they were authenticated specimens of the masters to whom they were attributed.

1826. From what you state, I suppose you have travelled a great deal with a view of studying and purchasing pictures abroad?—The greater portion of these pictures were purchased for me by agents, who upon sending me documents proving where the pictures were taken from, and being approved of by the committee at Berlin (for I purchased under the advice of the principal connoisseurs and professors of the art at Berlin), the pictures were then retained; but I have travelled so as to be well acquainted with the Louvre and the Dresden gallery in particular.

1827. Have you made pictures almost the study of your life?—I may say I have.

1828. To what pictures in particular have you directed your mind?—Particularly the Italian school, to the different schools of the period of Raphael, which I consider the period of perfection.

1829. Is the mode adopted by the government of Berlin in choosing their pictures for the National Gallery, similar to the mode which is adopted in this country for choosing pictures for our picture gallery; are they chosen by a corresponding body?—There is a committee at Berlin who have an annual sum entrusted to them for the purpose of purchasing pictures, and this committee consists of persons who have made it their study to attain a knowledge of pictures.

1830. Can you give an outline of the composition of the committee?—It is composed partly of professors of painting, of the directors of the gallery, of other persons who, without being artists, have made the knowledge of pictures their study.

1831. Do the government authorities interpose?—This committee is appointed by the government.

1832. Then it consists of professional painters and of persons who have studied pictures, and of directors of the gallery?—Yes.

1833. Do they call into their assistance, as we understood from former witnesses the French do, *experts*, persons whose profession is that of picture dealing?—There is this difference—persons similar to the *experts* are members of the committee itself; for instance, there is a person who has the cleaning of the collection and who has made pictures his study particularly, is a member of the committee, and in Paris most likely he would be called an *expert*.

1834. Then is professional knowledge either of painting or picture-dealing to be considered as a main element in the composition of the committee at Berlin?—Quite so.

1835. What do you consider the main ingredient in the composition of the committee, who have to decide on the purchase of pictures for our English National Gallery?—That they are gentlemen of taste, but I am not aware that they are gentlemen possessing the knowledge which it appears to me is requisite to be good judges of the ancient masters, and to point out what pictures would be desirable for a national gallery.

1836. For what particular reasons do you imagine they are selected as judges?—I presume it is because they are most of them possessors of small collections of pictures, and I believe that they are good judges of pictures of that particular class, which they have a fancy for, but that they have not taken the pains to make it their study to attain that general knowledge which requires a great deal of deep research, and opportunity of making that research, which they have not, or have not cared to possess.

1837. Do you suppose that different requisites are demanded for a person who is to form a national gallery of pictures, and for a gentleman who is to form a private cabinet for himself?—Certainly, there is a very great difference; it is as different as the knowledge of the pretty Dutch pictures and of the grander style of

of the ancient Italian painters; both as to the subject, composition and style of painting, and every thing connected with it.

1838. Is it probable that a gentleman who fills a cabinet of pictures for himself, would prefer a particular school?—They generally do prefer certain masters, who are in vogue or in fashion.

1839. Is it not desirable for a person who is to judge of pictures for a national gallery to have a general historical comprehensive view of the history of pictures, without reference to any particular school?—Certainly.

1840. What do you consider to be the faults of the body which is at present appointed to select pictures for the National Gallery?—It appears to me that their qualifications are too negative, that they have not actively made it their study, that they never formed a plan how the National Gallery should be established.

1841. What do you consider the class of pictures particularly required to make a complete collection for a national gallery?—If it is to be a complete historical collection, of course it must commence from the time of Cimabue and Giotto; but I should not think it advisable to commence in that way; I should think the preferable way would be to commence with the very best masters, those who had brought it to the greatest state of perfection, and then go up to the source as well as come down to the present time. I do not think that the public would take that interest if we were to commence with Cimabue and Giotto, but we might commence with Raphael and the other great masters of that period. There are a great number of painters who are totally unknown in this country of the Italian schools, whose works I conceive would do honour to any gallery, and I presume might have been procured in the course of the ten years since the purchase of Mr. Hamlet's pictures, and during which ten years I believe only two, or at the utmost, three pictures, have been procured by the committee of taste.

1842. Mr *Pusey*.] Of what period are the painters to whom you refer?—I should say the period when painting was at its greatest state of perfection would be from 1510 to 1530.

1843. The question refers to those painters whom you state are unknown in this country?—Even of that period there are a great number who flourished from 1510 to 1530, whose works are not known in this country.

1844. Can you name some of them?—Gandenzio Ferrari, of the Milanese school, and Bernardino Luini.

1845. Have we not pictures of Bernardino Luini?—We have one in the National Gallery painted by him, which is called "Lionardo;" we have not in this country any fine gallery specimens by this master; Cesari da Sesto of the same school, and Salaino; these are all painters who flourished about the period of 1520, and these are merely of one particular school, that of Milan; so I might enumerate of all the different towns in Italy; thus in the south of Italy there was Andrea de Salerno, the Raphael of Naples, and who was a contemporary with him. There are painters of Bergamo of that period, painters of Brescia, Padua, Verona, Treviso, &c.; I might enumerate a number of towns in the different parts of Italy, in which there lived a number of painters of that period whose works are all of them extremely fine, and would be very desirable acquisitions for a national gallery.

1846. *Chairman*.] Can you mention whether your opinion is confirmed by the opinion of any eminent foreigners on the subject?—Almost every foreigner that I have had an opportunity of speaking to on the subject, has been of the same opinion.

1847. Is that the opinion of Dr. Waagen?—Yes, of Dr. Waagen, for one.

1848. Mr. *Pusey*.] What is your opinion of the merit of our present collection, as a national collection?—I consider it is a very confined collection; there are some very superior pictures indeed. The "Sebastian del Piombo" is the second picture known; the next picture to the "Transfiguration," of Raphael; the picture by Parmeggino has always been considered the finest gallery picture of that master; but still it appears to me that there has not been sufficient attention paid to the extending of the collection to the proposing for or procuring other pictures, as during the last 10 years there have been only three pictures purchased.

1849. Do you not in fact consider it to be so deficient in historical pictures, in the highest scale of art, as to be scarcely worthy to be regarded as a national collection?—It certainly cannot be considered a gallery of pictures; it is only the commencement of a gallery.

Mr. Edward Solly.

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1850. Would it not be a delusion in the public, and prevent the probability of our ever possessing a collection of pictures worthy of this city, if we were to regard it as other than a mere commencement?—Yes, certainly.

1851. Do you not consider it very important to adopt a comprehensive scheme in the formation of a national gallery?—Certainly.

1852. And to comprise as much as possible the artists of the various times, whose works shall illustrate the history of art?—Certainly.

1853. Is it not probable that such an historical collection will be less likely to lead to mannerism on the part of modern artists, than a selection of some particular school?—Certainly; the greater variety of the different styles of different periods and different schools will go a great way to correct mannerism.

1854. The artists to whom you have referred, who were cotemporaneous with Raphael, painted in a purer and more manly style than many of those who are better known in this country, I allude particularly to some of the Bolognese school, and whose pictures fetch a higher price?—Certainly.

1855. Is it your opinion the study of these earlier masters is likely to lead to a purer style on the part of our own painters than of the later and more effeminate school?—Certainly; I perfectly agree with the questions that have just been put to me, and I am not aware that I could add any thing to them, as I think they comprehend all that I should have thought of suggesting myself upon the subject.

1856. *Chairman.*] What is your opinion of the pictures in the National Gallery, as to their originality, and their character as works of the highest art?—I consider that there are some which cannot be considered as originals, particularly the picture called "The Mill," by Claude, and not merely because it is said that the original is in the Doria Palace, but because it is evidently inferior to the undoubted pictures by that master in the National Gallery; it is cold and crude, and inferior in the colouring and in the painting; it does not bespeak the hand of the master. There is also a picture called "Andrea del Sarto," which is evidently not by the master; it is incorrect in design; it is caricature, if I may so express it, in the face of the infant Jesus representing rather the head of a jolly young Bacchus; it is inferior in colouring and in the pencil to the genuine work of that great master which we had in this country some years ago, which is one of his grandest specimens, formerly, at Sarzanza in Italy, as mentioned by Vasari and Lanzi, and which has latterly been offered for sale in Paris, and was purchased by Dr. Waagen last Christmas for the museum at Berlin, and which I think that the committee of taste, and their adviser, Mr. Seguier, ought to have purchased for our National Gallery; we should then have been enabled to have compared a true and fine picture of the master, who was called "The Senza errore, or the Faultless," with the abortion, now called the "Andrea del Sarto," in the National Gallery.

1857. Do you confirm the view taken by Mr. Peel of the state of the pictures in the National Gallery?—Quite so.

1858. Mr. Peel being a professional gentleman engaged in the lining of pictures, perhaps may take a professional view of the propriety of cleaning the pictures; do you confirm the statement made by him, that to throw out the genuine colours of the pictures it is necessary to clean them?—I consider that it requires that the process of cleaning should be performed under very careful inspection, that it should only be entrusted to very competent persons, and that there should be a medium observed; that they should be rather cleaned too little for fear of their being cleaned too much. With regard to the "Sebastian del Piombo," it is evidently so disguised with old varnish, boiled oil and dirt, that the original and genuine colours of the master, particularly in the flesh, are completely obscured.

1859. Mr. Pusey.] Are there any of the pictures in the National Gallery, which, in your opinion, have been injured by being cleaned rashly?—There is "The Holy Family," by Sir Joshua Reynolds; which is very much faded, and evidently injured by injudicious cleaning; so that it is only a shadow of a fine picture by Sir Joshua.

1860. Is there not great risk with regard to the painters of the Venetian school; for instance, that a rash cleaner, in taking off the chilled varnish with the spirits of wine, may remove the glazing tints also?—No doubt an injudicious cleaner would spoil any painting; I do not believe that the pictures of the Venetian school are more liable to suffer than those of the other schools, when the cleaning

is carefully performed, but I believe that no judicious cleaner uses spirits of wine, except it is very much neutralised by turpentine or some other equivalent; judicious picture-cleaners have a method of cleaning the pictures without injuring them.

Mr. Edward Solly.

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1861. *Chairman.*] Do you confirm Mr. Peel's statement, with respect to the worms to be found on the "Sebastian del Piombo"?—I do.

1862. Have you seen any of them?—I have had in my possession last year two of the small beetle kind, which were taken off the picture; they were given to me by a foreign professor, who took them off the picture himself, and who told me that the under-keeper was aware of the damage; that he had represented it to the upper-keeper, but he did not name whether Mr. Segnier, or to whom, and was desired to take no notice of it.

1863. *Chairman to Mr. George Rennie.*] Have you ever seen any of the worms upon the picture, the "Sebastian del Piombo"?—I visited the National Gallery last Thursday; having heard the "Sebastian del Piombo" was injured by insects, and the under-keeper in the gallery found one of those insects, which he gave to me. It appears to be of the coleopterous genus; the larvæ are very actively engaged at this moment in perforating the picture; the keeper also told me that ever since he had been in the gallery, a period of nine years, that the insects had been in that picture.

1864. *Mr. Pusey to Mr. Solly.*] What is the entire number of pictures in the National Gallery at Berlin?—I am not quite confident of the entire number; I have the printed catalogue; I am not sure whether there are above 700 or 800.

1865. What is the entire number of our collection?—About 120.

1866. Do you know the number of pictures contained in the gallery at the Louvre, or Munich?—At Munich they have not arranged the new collection; but I have heard the total number of pictures in the different palaces at Munich, is 7,000.

1867. Are a large portion of those to be brought together, and arranged historically?—A selection, according to the room, and they expect to be able to place about 1,600.

1868. Classified in historical order?—Yes.

1869. Can you state the number at the Louvre?—Not exactly.

1870. Can you state the number at St. Petersburg?—There are between 4,000 and 5,000 pictures in the different imperial palaces.

1871. State the number at Dresden?—

1872. When did the Prussian government commence the formation of its national collection?—The present collection was commenced about the year 1822.

1873. At what period did our national collection commence?—I am not aware what year the Angerstein collection was purchased, whether 1823 or 1824.

1874. You do not consider ours worthy, as yet, to be called a national collection?—Certainly not.

1875. *Chairman.*] Can you give an opinion on the subject on which we have had the opinions of other witnesses as to the practicability of removing safely the cartoons of Raphael from Hampton Court to London, to be exhibited in the National Gallery?—I am not aware of any difficulty or any objection there can be to so doing.

1876. Might they be protected from the bad effects of the atmosphere of London?—I am not aware that they would be more affected by it than other pictures are.

1877. Would it be very advisable to have them in the National Gallery?—I should think it would be.

1878. *Chairman to Mr. Haydon.*] Do you know any fact which would tend to show the cartoons might safely be exhibited in London?—There were 13 originally, and Mr. Prince Hoare had one of the set. I have studied that for 13 years in London, and it is not a bit more injured now than it was when I first saw it. I am quite confident those cartoons would not be injured by being removed.

1879. *Mr. Brotherton.*] Do you think the one at the Foundling Hospital is in as good condition as those at Hampton Court?—[*Mr. Haydon.*] I do not; but it has always been in that condition.

1880. *Chairman.*] Do you think the cartoons might be safely removed to London?—[*Mr. Haydon.*] Yes I do, with perfect safety, and perhaps with more safety remain at London than Hampton Court, because there is a fountain that

Mr. Edward Solly. scatters damp all round the precincts of the court, and the windows are always open.

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1881. Have not Sir James Thornhill's pictures there suffered from damp?—
[Mr. Haydon.] Yes, and also a great many others.

Mr. James Mathews Leigh, called in; and Examined.

Mr.
James M. Leigh.

1882. *Chairman.*] ARE you a professional artist?—I am.

1883. Who were you instructed by in the art?—By Mr. Jackson, Mr. Etty and Mr. Hersent at Paris.

1884. Have you ever written on the fine arts, as well as exercised your pencil?—Yes, I have.

1885. What works?—I edited for some time "The Library of Fine Arts," assisted by a council of artists.

1886. Have you travelled in foreign countries?—A little.

1887. Have you examined the different galleries abroad?—Yes.

1888. What galleries have you had the opportunity of examining?—The Hague, Amsterdam, the Louvre, Madrid, Antwerp, Mannheim and Frankfort.

1889. What do you consider the comparative merits of the principal galleries you have examined, as to the quality of the pictures, and their arrangements?—Those of Paris, Madrid and Frankfort alone deserve mention on the score of arrangement; that of the Hague is chiefly celebrated as containing the "Bull" of Paul Potter; but there is little arrangement, inasmuch as they are chiefly of one school.

1890. What observation have you been induced to make upon those of Paris, Madrid and Frankfort?—The museum at Frankfort, denominated the "Städel-sches Kunstinstitut," or "Städel Academy" of arts, unites the advantage of a state museum and academy. There is the permanent exhibition of the pictures bequeathed by the eminent banker Städel, increased by subsequent donations; and there is the modern gallery appropriated to the use of the Society for the Encouragement of Living Artists, whose works are purchased by the society, and disposed of by raffle among the members. I do not consider this gallery a model for the museum of a great nation: but it is one of the most pleasing, in point of effect, to be met with in second-rate towns. The principal feature in the Madrid gallery is the boldness of the general arrangement; it is not one, however, that we ought to follow, because you are obliged to pass through one gallery to proceed into the others, which I hold to be objectionable.

1891. What do you consider the defect or excellence of the Louvre?—The excellence consists merely in the superiority of some of the pictures; I do not know many excellencies attached to it as a gallery, because I consider it extremely deficient in most respects; one of the principal defects is, that you are obliged to go the whole length of the room, 1,400 feet, if you wish to get to the cream of the collection, which is at the end adjoining the Tuilleries, in the Italian gallery.

1892. What arrangement do you think is desirable in a national gallery?—I should think it advisable to have a centre vestibule or hall, from which different galleries should diverge, so as to obviate the necessity of passing through several galleries to get to the one selected.

1893. Is there any precedent for that arrangement?—I cannot speak from experience of the gallery of Munich, but the plan denotes such an arrangement: the Madrid gallery is decidedly superior to the Louvre in point of arrangement, though not equal in its contents, the number of pictures being nearly equal.

1894. Was it built specially for a gallery?—I believe it was.

1895. Is it inferior in the mode of lighting to what you consider a good gallery ought to be?—There is only one room that is properly lighted, which is that of the Italian school. I have never seen any collection that presented similar rooms to those of our National Gallery; they hardly bear the appearance which we are apt to consider appropriate for a national collection of pictures: their shape is, in my humble opinion, too square.

1896. With regard to the arrangement of pictures in a national gallery, what classification would you suggest?—The different schools and dates are the only two modes I can suggest: the main thing to be opposed is the juxta-position of modern and ancient pictures, unless the ancient pictures were restored to their original tone, which I cannot see any possibility of.

1897. Can you give any idea of the proportion of our collection of pictures in

the National Gallery, to those of other countries?—I should say ours is only a beginning: it is an admirable nucleus for a splendid collection.

1898. Have you seen the new National Gallery, or any plan of it?—I have seen plans, and have visited the rooms devoted to the architectural designs.

1899. Can you give any opinion as to its arrangement?—I think the architect has been far too restricted in sum and situation to produce a proper gallery; I think it is by no means a noble gallery; it may be a fit gallery for our present collection; but if we are to have anything like a national collection, the whole building will not be near large enough.

1900. Are you aware half the building is given up to the Royal Academy?—I have generally understood that idea had been abandoned, the space not being sufficient for two purposes.

1901. Do you think it desirable that there should be a national exhibition in another point of view; that is, an exhibition of the best works of the British school, in any national gallery we have?—Not necessarily in the same building; there might be a room devoted to the early English school, which would be very desirable.

1902. Having there exhibited such pictures of the modern British school as were thought worthy of being purchased from time to time?—Yes; but I would not have them exhibited in the same room, as in the Louvre, nor near the old masters.

1903. Would you appropriate an apartment to such pictures?—Certainly.

1904. Do you think it an encouragement only due to later artists?—Certainly.

1905. Can you give any opinion as to the effect produced by the practice prevalent on the continent, of opening galleries of art on Sundays?—Yes; I have always found a most beneficial effect resulting from it: it is necessary that they should be closed during divine service. I have found in many of the great towns on the continent, and especially at Paris, that the people after going to the gallery of the Louvre on a Sunday, will go and take a quiet walk in the Champs Elysées (instead of going to a cabaret), and talk the merits of the pictures over; Sunday, unfortunately, is the only day the Louvre is open to the French people.

1906. Is not that a very great defect?—I think so; it is open every day but Saturday and Sunday to foreigners who show their passports, and I believe also to the provincials, but not to the Parisians.

1907. Would it not be desirable to have our National Gallery as much open as possible?—I would have it open four days in the week, and I would have Friday and Saturday devoted to artists, because I imagine there would be a constantly full attendance at our National Gallery which would impede artists.

1908. Would you admit of a copying room?—No, I should not venture to allow pictures to be taken down, however carefully it might be done.

1909. Are they not taken down in the Louvre sometimes?—Only by special permission, and it is very seldom; I cannot see any occasion for it where the arrangement is good. In Amsterdam the pictures are hung on hinges, by which means they can be turned to the light; but that is owing to a defective side light, and I do not consider it necessary if the room were properly lighted.

1910. Do you not think a country where the population necessarily are so much employed as in England, that it would be very desirable to have a national gallery open early and late, as long as the light would permit it to be open?—Certainly.

1911. So as not only to give the people an opportunity of going in, but almost an inducement by having the accessibility as great as possible?—Certainly.

1912. Do you think that this country particularly requires the means of appreciating and deriving instruction from the fine works of art?—I think it stands greatly in need of it, particularly the chaster works of the Italian school.

1913. Mr. Pusey.] You say the more chaste works of the Italian school; do you refer to an earlier era?—I allude to that particular period so justly referred to in the questions put to Mr. Solly.

1914. Do you mean the historical painters who were cotemporaneous or prior to Raphael?—Yes.

1915. You prefer those to the schools of Bologna?—Yes; it is a school whose works we are exceedingly in want of to enable us to correct the tendency of the English style towards weakness of design, effeminacy of composition and flauntingness of colouring.

Mr.
James M. Leigh.

12 July 1836.

Veneris, 15^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Hope.
Mr. Pusey.

Mr. Brotherton.
Mr. Hutt.
Mr. Strutt.

MR. WILLIAM EWART, IN THE CHAIR.

Sir Martin Archer Shee, President of the Royal Academy, called in; and Examined.

Sir M. A. Shee,
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1916. *Chairman.*] HAVE you any observations to make upon the evidence which has been sent to you by the Committee?—I believe, in the evidence which has been given before the Committee, as to the origin of the academy, it has been stated to have arisen in the *basest intrigue*. In answer to that, I beg leave to read to you an account of the origin of the academy, derived from sources which I believe to be rather more authentic and correct: "The dissolution of the incorporated body of artists was owing to the indiscriminate admission of members. At the period of the separation, the number amounted to 141, of whom a large proportion were of a very inferior order. When the society was first instituted, due respect was shown to the eminent artists, who, by the propriety of their conduct, and the esteem in which they were held, gave dignity to it, and by their excellent performances, contributed most to the popularity of the exhibitions. They were, therefore, for a while, considered to be the persons most proper to have a large share in the government of the society. While that sentiment prevailed, it proceeded with success. But it was not long before ambitious desires began to operate, and the votes at elections being equal, many of the members who had little title to confidence and distinction, aspired to the direction of the institution, and by combining together, they were, by their numbers, enabled to effect their purpose. They ejected two-thirds of the respectable members who filled the offices of trust, and placed themselves in their room; and forming a majority, out-voted those whom they had permitted to remain. The principal artists, seeing the impossibility of restoring order and proper subordination, after some vain attempts, soon withdrew from this society; and without delay formed another plan, in which they avoided the errors which caused the destruction of the incorporated body they had quitted. It was now seen that no society of this kind could be lasting, unless it were more limited in its members; and that it could have no national dignity, without the avowed and immediate patronage of the Sovereign." This is a quotation from the "History and Life of Sir Joshua Reynolds," by Mr. Farrington, and not written with a view to be brought forward on any occasion like the present. I beg leave to refer to another authority on the same subject—the origin of the academy: "The artists who formed the exhibition at the Spring Garden Room, having obtained a charter, it might naturally be supposed that the society would be placed in a situation, and furnished with the means, of cultivating their mutual interests to the best advantage; but unfortunately they were scarcely collected, when dissensions arose, which in the course of three years caused an irreparable breach, and in the end, a total dissolution of the incorporated society. This event was in a great degree occasioned by the loose and unguarded manner in which the charter was composed; for it did not provide against the admission of those who were distinguished neither by their talents as artists, nor by their good conduct as men. In consequence of this indiscriminate admission of persons, many of the inferior practitioners were no sooner seated, than they began to cavil at the conduct of the directors, though they were the original founders and chief supporters of the society; and a party was soon formed, by whom it was resolved to exclude several of the principal directors from their official situations, although they

they had no complaint to allege against them." This is a quotation from an account of the establishment of the Royal Academy, in the introduction to Mr. Edwards' "Anecdotes of the Arts;" and was not written with any view to the present inquiry. Now it may be proper that I should point out to you the individuals who have been represented to this Committee as guilty of "the basest intrigue." I think it will be admitted that no language can be found stronger in reprobation, stronger in contempt and vilification of individuals, than the expression which I have quoted. The artists who have been thus represented as guilty of "the basest intrigue" in forming the Royal Academy, were, Sir Joshua Reynolds, the greatest portrait painter that ever lived in any country, and one of the most respectable men that ever graced the annals of society; Benjamin West, the greatest historical painter, I have no hesitation in saying, since the days of the Caracci, a man as respected in private life, as he was admired for his talents. In addition to these two gentlemen, I would mention the greatest architect of his day, Sir W. Chambers, the architect of Somerset House, a man celebrated in his profession, and respected by all who knew him. I would also add to these, the name of Paul Sandby, the greatest landscape painter in water colours of his day; and several others whom I might mention, if it were not occupying too much of the time of the Committee. This is the account of the origin of the Royal Academy, drawn from the sources which I have mentioned; and the Committee will of course give it whatever weight they may consider is attached to it.

1917. The observations of the witnesses who have been examined were not directed against individuals composing the Royal Academy at the time of its formation, but against the system and against the formation of the system?—I believe that is as it may be understood by those who read the evidence.

1918. Refer to any part of the evidence where allusions have been made to the individuals who composed the academy at the time?—Of course no evidence brought forward would be so indiscreet as to mention names.

1919. How many individuals formed the academy at its first formation?—Forty.

1920. Proceed to any other observations which occur to you proper to be answered in the evidence?—There is another observation which I would beg leave to remark upon. It has been, I believe, generally asserted in the evidence, that the Royal Academy has been exceedingly hostile to the interests of the great body of artists; that they have on all occasions interfered to the prejudice of the higher departments of the art. I think that is pretty clearly stated in the evidence.

1921. You will find by the evidence that it referred to the system and not to the individuals?—I speak of the Royal Academy, and the Royal Academy is a body composed of individuals. They have been accused of having a direct interest in depreciating the arts; they have been accused of invariably acting with a hostile spirit to the higher department of the arts; they have been represented as a "clique of portrait-painters," actuated by a mean and selfish desire to promote their own views at the expense of their profession.

1922. You consider these charges to be unfounded?—Most certainly; the grossest and most unfounded charges that ever were made.

1923. Be so good as to state the reasons on which you consider those charges do not justly lie against the Royal Academy?—The contradictory testimony of the witnesses themselves sufficiently refutes them. It has been stated in evidence that the arts have retrograded since the establishment of the Royal Academy. It has been stated by another evidence that the Royal Academy has impeded the progress of the arts, and that their state is now much lower than it was before it was established. Another evidence thinks the arts are in a much *higher* state now in this country than those of France and Germany, particularly in historical painting. Another evidence states that the arts are making such progress, that "let the Royal Academy do what they will," it is impossible for them to stop the progress of improvement. What does the Committee think of that? Another evidence thinks the academy has done a great deal; that it had nursed and brought the arts into repute. Another important evidence states, that the Royal Academy, by embodying the *esprit de corps* of portrait-painters, "killed Hussey the painter, and embarrassed Hogarth." Now I beg leave to observe, that Hogarth died some years before the Royal Academy was formed. His death took place in 1764; the academy was established in 1768. I have said that Hussey also died before the establishment of the academy. This, I find, is incorrect. He

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died in the year 1788, at the age of 78; having long before retired from his profession, and settled in Devonshire, in easy circumstances, and cannot, therefore, be well considered the *victim of academic assassination*. It appears to me, that after the statement which I have thus made of the inconsistencies appearing in the evidence which has been brought forward, it is not necessary to enter into a further explanation of the effect which the Royal Academy has had upon the higher branches of the arts in this country. I find the utility of academies has been very much questioned. One gentleman, who seems to have taken a more philosophic view of the case than those who have co-operated with him, describes academies as universally injurious to the arts. An academy, I believe, means a school, a place where something is taught, where information is communicated, where the means of knowledge are given to those who are disposed to obtain it. If I understand what an academy is, it means that; and how such an institution can be injurious to the interests of society, I cannot well conceive. I can well imagine that a particular academy, by its injudicious construction and by its mal-administration, may be so mismanaged as to convert a great good into a great evil. That result has been asserted of the Royal Academy; but it remains to be proved, and I hope will be required to be proved upon different evidence than that which has been brought forward on the present occasion. The power which the academy possess of conferring distinctions, is another grave imputation cast upon them by these gentlemen; they do not see the propriety of an artist being allowed to put "R. A." after his name, or why he should be graced by any particular honour or distinction; whatever merits he may have attained, whatever skill he may have acquired, or whatever services he may have performed in art, they do not conceive that he should be singled out and distinguished from the general mass of his profession, or that the Sovereign of the country should confer upon him any mark of his favour. I am now referring to the testimony of a witness who disapproves of all distinctions whatsoever; but indeed, I may say, that the whole current of the evidence runs in that channel; aristocratic distinctions are represented as promoting inequality in the arts, as raising one man above another without his having any just claim to superior talent. It is not for me to enter into an abstract discussion of the merits of artists, or the effect of these distinctions in society. That social system might perhaps be the best, wherein wisdom and virtue alone should be the objects which call for the respect and homage of mankind. I should be the last to oppose such a system were it practicable; but, unfortunately, every man does not show his wisdom in his face, nor are his virtues blazoned on his breast; a mark of honour or distinction, therefore, is a stamp set upon merit, for the purpose of pointing it out to those who have no other means of ascertaining it. Whether that is a proper, politic or patriotic institution in society, it is not for me to determine. But I apprehend it is not necessary to go further into that subject.

1924. Is there any other charge brought against the academy upon which you wish to make a remark?—The funds of the academy and their management have furnished a large chapter in the evidence which has been laid before this Committee. The academy have been accused of mismanaging their funds, and perverting them to private objects and private purposes.

1925. State the evidence in support of that assertion?—The following statement appears in evidence:—"According to the printed returns to Parliament there are more than 600 individuals, not members, who exhibit annually therein, on the one hand; and 45 on the other, either members or associates. Those 600, although the money is in a great measure raised from the exhibition of their works, have not the slightest control over the charity fund; and the 45, or rather 40, academicians, have an absolute control over it; and I should add that these 45 have positive claims. There are salaries and superannuations to themselves, and pensions to their widows, according to the laws; and the 600 have no claim whatever. They may possibly, on the recommendation of an academician, obtain assistance, but it is precarious; and that it has been insufficient is proved by the necessity artists have been under, of establishing two benevolent institutions." I think that makes out the observation. Upon an average of the 10 last years of the academy the disposition of its funds for the relief of distress among its members amounts to 490*l.* per year; that is, to the members of the academy. The sum allotted by the academy in donation to persons wholly unconnected with the academy, persons having no claim as members or relatives of members, but artists, many

many of whose names are hardly known to the academy, but by their recommendation and their distress. The sum devoted to this purpose amounts to 460 *l.* a year; as large a sum, I believe, as any other society established in this country expends for similar purposes.

1926. Are those two sums of 490 *l.* a year and 460 *l.* a year, averages?—Averages for the last ten years. Previous to the last ten years a much larger proportion was given out of the academy than to those in it. The gross amount of sums expended in pensions to decayed members of the academy, since its establishment, is 11,106 *l.* 5*s.* 9*d.*; ditto of sums expended in donations, during the same period, to distressed artists, not members of the academy, is 19,249 *l.* 13*s.* 3*d.*; but the times have become worse, and the members in the academy have been more distressed, and consequently have had a much larger claim upon the funds which they have created.

1927. Would not the times be also worse for those who are out of the academy?—Yes, no doubt. Those two sums together amount to 950 *l.*, appropriated by the Royal Academy to the distress of their brother artists in and out of the academy. With respect to the formation of two other societies for benevolent purposes, the Committee will be surprised to learn that those two societies have been in a great measure established by members of the Royal Academy. Conscious that the Royal Academy was not a mere charity fund, that it was appropriated to a higher purpose than the mere maintenance of the distressed, that it had for its objects the promotion of the arts, the cultivation of the public taste, and the improvement of our manufactures, conscious that these were its legitimate objects, and that any money applied to other purposes was in some degree a departure from the original contract of the institution, the members of the academy did not conceive themselves warranted in devoting a larger portion of their funds, to merely benevolent purposes. They have therefore assisted and promoted the establishment of the two societies alluded to. One of those societies I will say, not only was originated by the members of the Royal Academy, but supported by them; and were it not for the zealous and liberal exertions of a member of the academy now present, it would have long since fallen to the ground, and the unfortunate objects relieved by it would have lost the succour they have since obtained through its means. The gross sum subscribed by different members of the academy in aid of the two benevolent funds, amounts to 2,202 *l.* 18*s.*

1928. What sum is annually received from individuals at the exhibitions?—Sometimes 5,000 *l.*; but the average is between 4,000 *l.* and 5,000 *l.* The Committee are desirous of knowing how the funds of the academy are employed. The funds of the academy are employed first, in maintaining the establishment, in remunerating the officers, the professors, visitors and servants, and for all the purposes which such an institution is found to require for the maintenance of the schools, and the expenses of the exhibition. To these objects, together with the pensions and donations to which I have already alluded, the funds of the academy are appropriated; but upon this subject the secretary or treasurer will be more competent to inform the Committee than I am, I only mean generally to state that there is no other application of the funds. It has been stated that the academy are pensioned, and that they are paid for what they do. The institution of the academy is perhaps one of the most disinterested that ever was known or established in any country. I will venture to say that there is no instance of an institution in which the funds are managed with more pure integrity, and where so little is appropriated even to the wants of those who are employed in the performance of its duties; the remuneration of the officers is upon the narrowest possible scale. The keeper of the academy whose whole time is devoted to the duties of his office, and who has hardly leisure to pursue his profession, receives only 160 *l.* a year.

1929. Mr. Brotherton.] Has he any apartment?—He has an apartment also in addition. The keeper of the academy is always selected from those artists who are conspicuous for the highest qualifications in the art.

1930. Who is the present keeper?—Mr. Hilton.

1931. Is he an historical painter?—Yes. The next officer in the academy is the secretary; his salary is 140 *l.* a year, with an allowance for house, coals and candles. The next is the librarian of the academy, whose salary is 100 *l.* a year; the librarian has no other privileges. There is a treasurer also, who is not appointed by the academy, but by the King. It was originally considered that as

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His Majesty was the founder of the academy, and supported it in the first instance, it was proper that the officer who had the management of the funds should be under His Majesty's control and sanction. That arrangement has been continued by the academy ever since to the present day. The treasurer is Sir Robert Smirke, and his salary is 100*l*.

1932. *Chairman.*] Is the time of Sir Robert Smirke totally absorbed in his duties of treasurer, the same as the other officers?—No.

1933. Does he act by deputy?—No, he acts personally, and takes great interest, great care, pays great attention, and keeps the books in an order which would be creditable to any establishment.

1934. Has he no assistance?—None from the academy, that I am aware of. The other expenses of the academy consist in the general meetings. The members attending are, I think, allowed 5*s*. each. That, I fancy, was originally intended as a means of discharging whatever expenses might be incurred in going or returning. I do not know that it can be considered as a very profitable remuneration to the members of the academy generally.

1935. Was it intended originally to insure their attendance?—So far as the bonus of 5*s*. can be expected to operate upon them. The council of the academy is a body which has the conduct of its business, consisting of eight members, chosen by rotation in the academy. At every meeting of the council there is 2*l*. 10*s*. distributed among the members who attend, which upon an average amounts to 5*s*. or 6*s*. also. The visitors of the academy are allowed a guinea a night for their attendance. They attend between two and three hours; they must attend two hours, but their attendance generally extends to more. There are the professors also of painting, architecture, perspective and sculpture. The professor of sculpture has been established recently. The academy were under the impression that it would be useful to sculpture in general if the principles of the art were more clearly developed by an able sculptor than they are upon the general principles of the art, as applied to other branches. I therefore took the liberty, on a former occasion, of suggesting to the academy the propriety of establishing a professorship of sculpture. The academy, always zealous in the cause of the profession, and anxious to promote the welfare of the art, adopted that suggestion; and Mr. Flaxman, one of the ablest sculptors of the day, was appointed to that duty. Mr. Westmacott succeeded him, and now regularly delivers his lectures on sculpture. There is a lecturer on anatomy, who was appointed from the most eminent men in the profession of surgeons. Those lecturers have each 60*l*. for six lectures; that is, if they deliver six lectures; if they deliver no lecture, they have no remuneration.

1936. *Mr. Brotherton.*] Has the academy a dinner?—They have an annual dinner, and by the laws of the academy they are allowed to invite 140 persons. It has been stated in the evidence that the members of the academy have the power of issuing tickets, and the president particularly has been stated to have the power of distributing tickets for that dinner. I beg leave to say that is totally unfounded. The members of the academy individually have no power whatever.

1937. *Chairman.*] Who has the power?—The dinner is regulated by the council of the academy for the time being.

1938. Are not the counsel themselves members of the academy?—They are, but I speak of them as individuals. There is not perhaps in Europe an example of an annual dinner so peculiarly constituted. The Committee will be surprised when they hear the invitations are regulated by election. It is found upon an average that if 140 guests are invited, a sufficient number will attend to fill the room; and the proportion is generally so well preserved, that there is hardly an instance of any inconvenience being felt, either by a lesser or a greater number attending. I believe I have known one occasion on which the council of the academy were obliged to have a table spread in an adjoining apartment. The process of the invitation is this: there are a great many invitations which are called official; that is, invitations which the academy deem it proper to issue as a matter of course; first, to the Princes of the Royal Family, and any foreign princes or other foreigners of high rank to whom the academy desire to pay attention, such as the *corps diplomatique*; the principal ministers of state, and the heads of certain public bodies are also invited, and any celebrated characters, such as those distinguished in war, as the Duke of Wellington, Lords Nelson, St. Vincent, Hill, Anglesey, &c.; persons of that description are always invited.

1939. And of course any distinguished artists or literary men?—Yes; distinguished

guished foreign artists have frequently been invited; and men of literary and scientific eminence, such as Byron, Walter Scott, Davy, Rogers, Moore, Babbage, and many others.

1940. You place them of course before the persons who are distinguished in war?—We may place them so perhaps in our own estimation, but we pay some attention to the institutions of society, and are willing to assign them such stations as those institutions prescribe. As artists, perhaps, we should be more disposed to approve of celebrity in the pursuits of peace, than in those of war; but I leave that point to be settled by the State. The secretary reads the list of guests invited the previous year; any vacancies are filled up, which may have occurred, from the death of celebrated individuals, or some other cause. The process of invitation is this: if the president (who has not the power incorrectly ascribed to him in the evidence) wishes to propose a guest, he writes the name of the individual on a slip of paper, to which he attaches his own signature; being warned that the individual proposed must be a person distinguished for exalted rank, conspicuous station or great talent, or an acknowledged patron of the arts.

1941. Does not the suggestion place talent and merit before rank and station?—I am not aware of the exact collocation of the words; but I believe the Royal Academy, being a royal institution, conceive that it is their duty to act according to the acknowledged scale and gradation of precedence which is generally adopted in society.

1942. If a dinner is given for the arts, would it not seem more proper to invite the guests according to their eminence, as artists or persons connected with the arts, than simply according to their station?—The dinner is given in order to interest the nobility of the country,—those persons who must necessarily be the promoters and employers of artists,—in the productions of the year. The president states the person, his name is read out by the secretary, the balloting-box is brought forward, and he is immediately either admitted or rejected, according as he is thought to answer the description which the laws of the academy point out; and so it proceeds: the next member in seniority is called upon to name his friend; and thus they go through the number of vacancies which by accident, or any other cause, remain on the list. This is the regular course of proceeding; and I do not believe there is an instance of any person being invited because he happened to be the private friend or relative of an academician.

1943. The persons who nominate the guests on these occasions invariably act on public motives?—Yes, they scrupulously confine their invitations to those persons whom they think likely to reflect credit on the academy, and most likely to patronize and protect the arts. The academy are further charged in the evidence with electing good artists merely for their own purposes as members of a private institution, and not from any public motive. One gentleman is asked, "Are there not many eminent artists in the academy?" He answers, "Yes;" but immediately correcting that unfortunate admission, he says, "a few."

1944. Are there not many eminent artists out of it?—I hope no member of the academy would say, "Yes, a few."

1945. Would you say, "Yes, many?"—I have no hesitation, for one, to say that there are many eminent artists out of the academy. I think the evidence will bear me out in stating, that one of the principal objections that have been made to the existence of the Royal Academy is its constant exertion to depress the arts, particularly in the higher department, and to discourage historical painting, and every thing which tends to its promotion. Now, it is extraordinary that the very same evidence, or at least a portion of it, which contains this imputation, acknowledges that an attempt was made some years ago, by West, Flaxman and Opie, to bring forward a plan for a gallery of honour. (Flaxman was not a member of the academy at the period alluded to; but this sort of mis-statement runs through the whole evidence.) Now it must be admitted that it was an extraordinary mode of discouraging the higher branches of art, for one of the ablest members of the academy, a portrait painter, Mr. Opie, to project a plan so well calculated for their promotion.

1946. Did they do this under the sanction of the academy, or under its express orders?—Expressly under the sanction of the academy, who approved of every proposition that was made.

1947. Did the academy appoint them for the purpose?—No, they appointed themselves; but the academy approved of and promoted their views to the utmost of their power. Their zeal so far outstepped their discretion (for I am sorry to

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say it is not always discreet to make public exertions even for public objects), that they endeavoured to promote that object which it is said to be the interest of the academy, from the corrupt nature of the system, to obstruct and depreciate.

1048. How long is that since?—About the end of the last century. I beg leave to state, that there has been no subject more constantly before the members of the Royal Academy, or that has more constantly influenced their exertions than the consideration of the best means of promoting the higher department of the arts. There has been nothing within the power of the academy—nothing within their influence, either in-doors or out of doors—nothing they could say—no remonstrance they could offer—no representation which would reach the ears of the great, that they have not zealously employed for the purpose of raising the arts in this country, and inducing the Government to step forward in their behalf. In corroboration of this, I am sorry to be under the necessity of introducing the name of so humble an individual as he who addresses you; but what I conceive to be a duty to the academy obliges me to mention it. Subsequently to the plan of Mr. Opie, a plan was brought forward by Mr. Flaxman and myself for the purpose of procuring encouragement in the higher departments of the arts, strongly stating that although the academy had used every exertion for the cultivation and education of artists, they had not the means of patronizing them when educated; and that, therefore, something was required to be done by the state. This plan was so far advanced that an address was prepared, which I had myself the honour of drawing up, to be presented to the administration of that day. It was found, however, that as the academy was a Royal Institution under the immediate patronage and protection of His Majesty, it would be disrespectful to him to present an address to his ministers; particularly, as before the measure could be completed, it must have received the royal sanction. The academy, therefore, changed their purpose, and an address to His Majesty was drawn up by Mr. Flaxman. Every artist who knows any thing of the name or the talent of Flaxman, will be aware of the extraordinary zeal which influences him on all occasions in the cause of the arts. In his address he pointed out the absolute state of depression of the higher department. The address was presented; I do not know what influence or what means were employed to counteract it, but it was productive of no result. This was in the time of George the Third. I mention the circumstance as affording another *extraordinary instance of the disposition of the academy and the tendency of the system* to obstruct the progress of elevated art. In addition to this, I would mention (and here again I am sorry to say I am under the necessity of introducing myself), that an exertion was made some years ago in the same cause, and it is curious, that a portrait painter should be the first person during a considerable number of years, and at a time when the patronage of the great was essential to him, to come forward and issue a rather strong remonstrance on the subject of the arts. I refer to a publication called “The Remonstrance of a Painter.” I am sorry to appear egotistical in introducing this work on the present occasion, but the duty I owe to the academy requires it. I believe that no exertion on the part of those gentlemen who pique themselves so much on their love of the arts has been pointed out previous to that period. Many gentlemen will bear me out in the assertion that an institution which has been acknowledged to produce considerable benefit to the arts originated from that publication; I have the authority of some members of the institution to say, that in consequence of the effect which that little publication produced, they were led to exert themselves, and the British Institution was formed in consequence. I beg leave also to say, in illustration of the disposition and tendency of the Royal Academy to *depress* the arts and to *discourage* the higher department, that the only exertion which was at that time made on the subject, was made by a member of the Royal Academy, and by a portrait painter too, notwithstanding that *the evil spirit of portraiture* is represented as so unfavourable to the higher department of the arts. I allude to a letter which I had the honour of writing to the directors of the British Institution, and which originated in this way: I had the honour of being intimate with Sir Thomas Bernard, who was the founder of the British Institution, a man of the most respectable character, full of zeal for the arts, but who acknowledged that he had not much knowledge on the subject. I was in the habit of communicating with him when that institution was founded. I have in my possession documents to prove that a good many of the regulations concerning it had passed under my review. In a conversation with him, the late Sir George Beaumont, and, I think, the present General Phipps, I took the liberty

liberty of pointing out what persons of their rank and consequence could effect for the arts, if they thought proper to follow up the proposed objects of that institution with the support which they deserved. Sir Thomas Bernard and Sir George Beaumont said, "Why cannot you let us have some plan or project? Let us have your ideas on the subject?" I observed that it was not for me to dictate to men of their consequence and station. They, however, urged it so strongly, that I sat down and wrote what I conceived might be a short letter, contained, perhaps, in a sheet of paper; but according to the old observation, which says, "Let no man say he will write a *little* book," I found my letter, instead of being included in a sheet of paper, amounted to about 90 pages. I found that it was in vain to remonstrate or to represent to those gentlemen that they could effect a great deal for the arts, if some practical plan was brought forward, which they might be disposed to carry into execution. I accordingly drew up a plan. I am far from saying it was a wise plan; I am far from insinuating that many members of the profession, and gentlemen out of the profession, were not capable of drawing up a better plan than mine, but, such as it was, it was laid before the committee of directors of the British Institution, and in furtherance of the objects recommended in it, they applied to the Government for 5,000*l.* a year, which was the limit of the sum, which I had proposed as necessary for its execution. The application for this sum has been stated in evidence; but it would not answer the purpose of that evidence to mention who was the author of that plan; that it was produced by an academician and a portrait painter: that has not been mentioned in the evidence, and therefore it is that I supply it. As an additional illustration of the desire of the Royal Academy to promote the cultivation of the higher department of the arts, I would state that the late president of the Royal Academy, Sir Thomas Lawrence, a *portrait painter*, actually involved himself in great pecuniary embarrassment by the purchase of a large collection of drawings by the most celebrated masters. At the death of Sir Thomas Lawrence, so anxious were the members of the Royal Academy that this valuable collection should be preserved entire, and retained in this country, that, on the motion of a member, at that time professor of painting, and who is also a *portrait painter* (Mr. Phillips), the academy voted 1,000*l.* towards a subscription for the purchase of the collection in question, on the express condition that it should be placed in the British Museum, and rendered available for the general study of artists, and the improvement of the public taste. I think I have proved, by a series of circumstances, that the Royal Academy have omitted no opportunity of promoting the arts in the higher department.

1949. Mr. Hope.] Is not this a proof rather of the exertions of an individual than of the body?—Of course the latter circumstance respecting the British Institution is, but it shows the disposition of the members of the academy to promote the interests of the arts.

1950. Does it show more than the exertions of a single member of the academy?—No; but the exertions of that single member included with others, may be taken as inferring the disposition of the academy.

1951. Mr. Pusey.] Do you not consider that the Royal Academy, in electing you as their president, showed they did not disapprove of those exertions of yours on behalf of historical painting?—I should suppose so. There are such a variety of imputations and aspersions thrown on the academy throughout the whole of the evidence, that it would detain the Committee much longer than they would be disposed to hear me, if it were possible to go through them all. If there is any thing of which the Committee think proper to call for an explanation, I shall be most happy to give them all the information in my power.

1952. Chairman.] Have you considered the effect of academies generally on the fine arts?—I have.

1953. What is the result of your investigation on that subject?—The result of my investigation is, that academies, on the whole, do good to the arts; though, as I said before, it is necessary to know the particular academy to which the Committee allude, its construction and its principles, before we can say whether that good result will be produced. An academy, in the abstract, means only a school; and I think schools are good things.

1954. If I understand you right, you approve of academies when they are simply schools; you disapprove of them when they tend (as has often been attributed to academies) to introduce mannerism and other similar faults, in fact when they fetter the genius of the artist instead of confining themselves to giving

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instruction?—Academies, I conceive, are like all other institutions, producing a mixed effect. I know of no institution that has not its defects, and so have academies; but it is on the whole that you are to consider whether an academy is a good thing or a bad thing.

1955. Upon the whole, do you consider them bad or good?—Upon the whole I consider them good. They operate in a variety of ways. An academy is not to be considered solely with reference to the existing artists of the time; it is to be considered with reference to the whole institution of the arts of the country. An academy exerts great influence on the public as well as on the artist; it is not confined to the mere office of education; it promotes the public taste by its exhibitions.

1956. You think it should be something more than a mere school, if I understand you right?—I do. I think an academy should be an institution which gives every opportunity to rising talent, which should be open, to all ranks, for admission; which should furnish every means of instruction that the nature of such an institution admits of; and I think it should be the means of conferring honour and dignity on the profession of the arts; for one of the effects of an academy is that it enables an ignorant and uncivilized population to acquire some respect for the arts; it gives them an idea that they are objects of some consequence, and not merely confined in their results to the display of a picture on a wall, or a statue in a square, but that they produce a serious influence on the whole scheme and structure of society. By the honours and distinctions which have been connected with the institution of academies, the public are taught to respect the arts and to know their value; for one of the evils of the arts is that their merits do not lie upon the surface.

1957. Mr. Brotherton.] Does the Royal Academy in your opinion answer the description you have given?—In my opinion, the Royal Academy, in every respect, answers the description I have given.

1958. Chairman.] Does it familiarize the mind of the population of the country with the arts?—So far as the academy has the power, it does.

1959. How does it do so?—The Royal Academy exists by the contributions of the public to their exhibitions.

1960. I understood you to state that it brought the arts home to the population of the country?—Of course.

1961. How is that performed?—The Royal Academy since its establishment has educated nearly 1,800 students. Those students have not all become Raphaels and Michael Angelos; they do not even all become artists. They receive the education which the academy affords them gratis; and if they have not talents for the higher class, they drop into humbler occupations; they spread through the country, and they are employed in the manufactures in various ways.

1962. Can you give us many instances of persons educated in the Royal Academy now employed in manufacturing districts in the country?—I am not sufficiently conversant with those districts to be able to do that. I have, however, no doubt of the fact. I conceive that it is a very reasonable conclusion.

1963. Are you aware that evidence has been given by manufacturers themselves of the extreme want of artists educated as you have described; and I believe that only one case has been mentioned of persons educated in the academy applying themselves to manufactures?—I have not seen that evidence. I speak merely with reference to what must be, I think, the conclusion of every reasoning mind upon the subject. For instance, there have been 1,800 students educated in the Royal Academy; what has become of those men? They have not all become artists.

1964. Is not the effect of some of these fostering bodies frequently to make persons not artists who really have not that strong bias for art which would be desirable; and those persons having once become artists, will not condescend to pursue the lower branches of the art connected with manufactures, and that therefore they are neither useful in one way or the other?—That is an evil which must always attach to every scholastic institution; because if you give the means of instruction to an individual who is not calculated to avail himself of that instruction, who has neither talent nor sense to conduct himself under the opportunities of that instruction, the institution which gives it to him is not answerable for the consequences.

1965. Should not the institution see first whether the person is really capable of pursuing the calling which he is about to follow?—Allow me to state that that is utterly impracticable. There is nothing more constantly within the experience of the artist than the fact that young men who appear to come forward with a

flash

flash of talent that dazzles their friends and those who know them,—who appear great geniuses, and who sometimes think themselves great geniuses,—are found, after a few years' application, so completely to retrograde as to exhibit no merit whatever. The only test we can have in the academy with respect to the estimation of a student who applies for admission, is his industry. The student whom we find to apply himself diligently, however dull he may appear, however slow he may be in his operations, may brighten into a man of genius; but there have been so many instances of flashes of talent coming out at an early period, which have been extinguished in smoke, that there is nothing which the academy is so suspicious of as that precocious exhibition of talent.

1966. Are you aware of the opinions of the celebrated director of the gallery of Berlin, Dr. Waagen, being unfavourable to academies generally, and only favourable to them in the light of being simply schools of instruction?—I have the pleasure of being acquainted with Dr. Waagen, but I had not the slightest conception that that was his opinion.

1967. It has been stated by Dr. Waagen, "That the natural result of the academic institutions consequently was, that on comparing a number of specimens of the different schools, such as those in Paris, Petersburg and other places, all exhibited a striking similarity of manner; while in the earlier times, and the earlier method of teaching, the character of the schools of different nations, and that of each individual artist was entirely original and distinct. By this academic method which deadened the natural talent, it is sufficiently explained, why, out of so great a number of academic pupils, so few distinguished painters have arisen. The three most distinguished artists, which for instance, Germany produced in the eighteenth century, namely, Mengs, Denner and Dietricy, owed their education, not to academies, but were educated after the old manner; so in our own days, the two most distinguished of the living artists of the German school, Cornelius and Overbeck, have risen to eminence in the most decided opposition to the academies; and the most eminent English artists, namely, Sir Joshua Reynolds, Barry, Wilson and Flaxman did not receive their artistical education in an academy. That these men, when they were already celebrated artists, became members of academies, has nothing to do with the question, which is simply this, whether the academies have attained their objects as institutions of instruction. With this another injurious effect of the academies has been connected by means of the official distinctions which the academies enjoy through the influence of the State. They have attained a pre-eminence over all the artists that do not belong to the academies, which the academies watch over very jealously, and have thus introduced into the freedom of art an unsalutary degree of authority and interference. It occurs often that a very mediocre artist, of which every academy counts some few among its many members, stands much higher in the State as an academician than the most talented artist who does not belong to an academy. As the majority of mankind look more on authority than on genuine merit, it has occurred often that a moderate artist, being an academician, has found plenty of employment, while artists of considerable talent who do not belong to such an institution remain unemployed and unnoticed;" do you or do you not agree in that opinion?—I cannot agree generally with Dr. Waagen. He has stated some points on which academies may produce an injurious effect; but my opinion is that, upon the whole, an academy, like a university, being a place where education is to be received and communicated, is a useful institution. I think gentlemen do not sufficiently distinguish between *concomitants* and cause and effect. It does not at all follow that because Homer and Hesiod were great poets and never went to school, that therefore schools are bad.

1968. I asked you if you were of opinion academies were only good in so far as they were schools, but that academies generally were productive of bad effects; do you agree with that opinion?—I say I agree in some points with Dr. Waagen, but not on the whole.

1969. Then you do not agree with him in the opinion, which pervades his evidence, that academies are only good if they are places of instruction, and not good in the usual sense in which the term "academy" is applied?—No, I do not. I think academies are good in the same way that universities are good, conferring honours and distinctions, furnishing the means of education, and stimulating the rising race to obtain those honours and distinctions.

1970. Are you aware of the opinion of Horace Vernet, a celebrated painter, upon academies?—No further than I find it quoted in the evidence.

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1971. Are you aware that he suggested the suppression of the French Academy at Rome?—I am not.

1972. Are you aware that several celebrated German writers have recently been strongly arguing against academical institutions?—I am not.

1973. Do you know that Mons. Say, in a chapter devoted to them in his treatise on political economy, conceives they are hostile to the fine arts?—I have seen it quoted, and have no respect for the opinion of a political economist on the subject of the arts; for the principle of commerce and the principle of art are in direct opposition the one to the other.

1974. Are they or are they not sufficient judges of the effects of institutions as proved by facts?—I do not conceive it is possible to speak decisively upon a general question like this. I say generally, as far as I am acquainted with the works of persons who apply the principles of political economy to the fine arts, that they are entirely mistaken in their views. They adapt to the arts a principle which belongs only to trade; and the moment you make art a trade you destroy it.

1975. Does that observation apply to the evidence of such a man as Dr. Waagen, who is not a political economist?—It is not my business to apply it; it is my opinion.

1976. Is the Royal Academy self-elected?—They elect their own members, subject to the sanction of the King.

1977. Are those proceedings public or private?—Private.

1978. To whom is the Royal Academy responsible?—To the King.

1979. Do you consider that, in the important branch of architecture, the Royal Academy has afforded all the instruction necessary to advance the art of architecture in this country?—I do not; but I consider that the academy have exerted themselves very much to afford that instruction; and as far as their means and the inconvenience of their locality would allow, they have done every thing in their power for the architecture of the country.

1980. Have the students in the academy had the opportunity of studying from the architectural casts belonging to the academy?—Not to the extent that could be wished, because the rooms of the academy would not admit of it. Some years ago the Royal Academy purchased a celebrated collection of architectural casts belonging to the late Sir Thomas Lawrence, for which they gave 250*l.*; and feeling that their own apartments allowed them no means of disposing of those casts which would enable them to become available to the students, it was agreed and determined by the academy to present them to the British Museum, upon the express condition that the museum should so display them as to render them available for the study of artists.

1981. In the course of rotation does it ever happen that landscape-painters are placed in the situation of instructors to students in historical painting?—If the question means to refer to the appointment of the visitors, whose office it is to attend the school of the living model, then, I say, landscape painters have been sometimes appointed; and many of those landscape painters are perfectly competent to the duty.

1982. Mr. Hope.] Are they appointed in rotation, or are they elected?—That is a mis-statement in the evidence, like many others. They are not appointed by rotation; they are annually elected, and their appointment is laid before the King, and sanctioned by His Majesty, who reads the list with great attention before he affixes the royal signature.

1983. By the majority of the academicians?—Yes, at a regular assembly of the academy called for the purpose, on the 10th December.

1984. Chairman.] Do you consider that the half of the National Gallery, which is now to be given up to the Royal Academy, is to be understood as belonging exclusively to the Royal Academy, or as held in trust for the benefit generally of the fine arts?—I consider the Royal Academy itself is a trust for the benefit of the fine arts, since they were appointed by the King for the purpose of cultivating and improving the arts of painting and sculpture and architecture.

1985. The academy consists of 40 members?—Sixty; 40 academicians, and 20 associates; with six associate engravers.

1986. Do you conceive a body of that small number, and which is self-elected, is sufficiently comprehensive to watch over and represent the general interests of the arts in this country?—I do.

1987. You consider them quite sufficient?—Quite sufficient.

1988. Do

1988. Do you consider a self-elected body better suited to the character of the national institution than a body more comprehensive than the Royal Academy, and elected more on the representative system?—I conceive that all the evils which resulted from the dissensions alluded to in the extracts which I have read to the Committee, would arise from the very nature of the constitution which you have just described; inasmuch as persons necessarily of little skill and less knowledge, not having the same means or the same opportunity of acquiring a perfect acquaintance with the claims or talents of artists, would be created their judges.

1989. Then you approve altogether, both of the present limited number of academicians, and the principle of self-election which exists in it?—I do. My reasons are these: when the academy was first formed, I apprehend it was not constituted solely with a view to the actual state of the arts at the time; and as a proof of that, it was with considerable difficulty that the number of the academy could be filled up; and it has been even stated in the evidence, that in consequence of the difficulty of finding artists competent to the situation, many persons were admitted members who could have no chance of being elected in the present day. When an institution like the academy is established, it is not founded merely with a view to the present state of the interests which it superintends, but with a prospective view to the state to which those interests may advance; and it has been ascertained by the practice of other nations, that 40 is a liberal allowance of distinguished persons in existence at one period in any art or science. In France 40 members were considered sufficient to represent the literature of 30 millions of men; and I should be proud indeed of my profession if there could be found at any one time 40 artists of such eminence as to be secure of transmitting their names to posterity. I am anxious to explain my sentiments on this subject; because it may appear to some persons an invidious or unpopular opinion that 40 members are fully sufficient to represent the interests of the art, and to furnish a stimulus to the rising race to obtain possession of the honours it confers. In addition to this, I would refer to the history of the arts from the establishment of the Royal Academy up to the present time, and it will be found that there is scarcely a single instance of any very eminent artist who was not a member of the Royal Academy, or who might not have become so if he had taken the proper means of obtaining that distinction. I consider this fact as affording a full proof of the competency of the number of 40 to include, *in due succession*, all the eminence of the profession.

1990. Is there not a law of the Royal Academy prohibiting any of its members belonging to any other institution or society of artists in London?—Yes.

1991. Do you or not think that partakes of an exclusive character?—I think that the law is no longer necessary in the academy; and the academy have long ceased to act upon its spirit. The academy, as it was originally formed, and as it is now established, depends on the contribution of the public. It was therefore necessary to guard the institution sufficiently to prevent a decline of the funds, from a deficiency of the talent that was requisite to attract the public. It became essential, therefore, that the members of the academy should be restricted from contributing their exertions to any other establishment.

1992. Mr. Hutt.] You say that the spirit of the regulation has ceased to be acted upon; has it not been acted upon in a very recent case?—Only in this way, in the case of Mr. Cockerell. If Mr. Cockerell had become a member of the Society of British Architects, and had made no reference to the academy, I am convinced the academy would never have taken notice of the circumstance. But Mr. Cockerell, feeling a delicacy on the subject, applied to the council of the academy for advice on the occasion. The reply to Mr. Cockerell was simply this, that the council are an executive body; they have nothing to do but to execute the laws of the institution, and conduct its affairs according to those laws. They could therefore only refer him to the laws of the academy, which they conceived to be conclusive on the subject, until they were removed.

1993. Chairman.] Do you think it quite fair that the academy should have the arrangement of the pictures of artists who themselves do not belong to the academy?—Most certainly; it would be impossible it should be otherwise.

1994. Do you not think it would be fairer that those artists, an immense number of whose pictures are annually sent to the academy every year, should have persons more or less appointed by themselves, or in whose appointment they had some part, rather than by persons belonging to a separate society?—The Royal Academy

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Academy is formed with certain regulations, and all artists are invited to exhibit with the Royal Academy according to those regulations.

1995. I am only asking you as a fact, whether they do not arrange the pictures, and whether you think it perfectly fair that the Royal Academy should arrange the pictures of persons who have no authority in the appointment of the persons who arrange them?—I think it perfectly fair. No person is called upon to exhibit there who does not like to do so, and does not think it his interest to do so.

1996. Have they not the power, if they so chose, of putting their own pictures in the best places?—Most certainly.

1997. Mr. Hope.] How do you reconcile that with your former statement, that the Royal Academy is a trust?—A trust to be executed under the laws of the Royal Academy, as prescribed by their Sovereign. This trust they execute according to those laws, and if they did not execute them according to those laws, they would betray the cause for which they were appointed, and would justly call down upon themselves the indignation of the King. Every institution must have regulations.

1998. I will just put these two propositions: the persons who arrange the pictures are members of the Royal Academy, and the persons whose pictures are sent to be arranged are most of them not members of the Royal Academy; therefore the persons who are members of the Royal Academy have in this instance an advantage over the artists who are not members of the Royal Academy?—Most certainly. It would be a most extraordinary institution if there were no advantages to be derived from it.

1999. Then there are not those advantages derived to the great body of artists which are derived to the academicians themselves from the institution of the academy?—Those advantages are extended to the whole art in succession.

2000. There are no peculiar advantages derived to the academy?—No, there are no peculiar advantages that are not open to the whole profession to attain in succession.

2001. Have not the academicians the arrangement of the pictures?—They have.

2002. Is not that an advantage?—I say it is.

2003. Is not that an advantage which the other artist exhibitors have not?—Most undoubtedly; and cannot have under any institution; they neither have it at the academy, the British Institution, nor at the Suffolk-street Gallery.

2004. Mr. Hope.] Is not the possession of any peculiar advantage, by members of the academy, in some degree incompatible with the exercise of a trust for the benefit of art in general?—No, quite the contrary; because if the members of the academy had no advantage from their station to reward them for the exertion which they make to obtain it, I cannot conceive who would go through the toil that such a process requires. The academy furnishes not only a school of instruction, but it is a means of reward; it is a means of distinction; it is a means of stimulating the rising talent of the time. The man who is made a royal academician is pointed out, and justly so, for his talent to the public as a distinguished artist. The diploma tells him that he is selected for particular pre-eminence and skill in his profession. There is no man who may not obtain that distinction, if he has talent enough, and disposition to go through the preliminary probation, which all professions require from the junior race, of competition. It is a great mistake, which appears to run through the questions which have been asked me, to consider the academy as if they were an exclusive body of 40 or 60 individuals, distinct from what is called the great mass of the profession. The academy, in all fair estimation, includes the whole of the profession; because it invites the whole profession to come forward and show they are capable and deserving of being raised to that rank which other artists have obtained.

2005. Are not the same people in the situation of competitors and judges?—Most certainly; that is unavoidable, unless you select some other tribunal; unless you call the merit of the time before a tribunal that is not composed of artists. And, by-the-bye, that reminds me of a very curious statement in the evidence that has been given before this Committee, where a gentleman actually asserts that "a knowledge of the art is not necessary in order to judge of the disposal of a diploma," that the public are the proper judges and are perfectly competent to single out extraordinary talent the moment it appears. If that were the case, the establishment of an academy would indeed be of no sort of consequence. If the public are competent to single out and discover talent themselves, it is in vain to talk of the

the distinction of R. A.; but it is because the public are ignorant, to an extraordinary degree, upon the subject of the arts; it is because even those who are considered as the enlightened class of society, who are even considered competent to legislate on all other points, are incompetent judges of the arts, that it is necessary that it should be reserved for artists to decide as to who are entitled to academic advantages.

2006. Mr. *Pusey*.] Are you of opinion in the same way that it is not considered advisable for the under graduates in our universities to elect the professors, that in the same mode the exhibitors in general should not choose judges of art and directors of artistical education?—Precisely; the principle would be ruinous and destructive to the interests of the art were it ever established; it would be calling in ignorance to decide upon ability.

2007. Mr. *Hope*.] When they become judges, do they cease to be competitors?—No; but allow me to say that it is impossible you can call in one artist to decide on the work of another, without considering him in some sense as a competitor for public favour. That is a case arising from the nature of things, unless you adopt some other tribunal. If the general mass of artists, out of the academy, were called upon and allowed a voice in the distribution of their works, that office must be executed by some appointed individuals; those appointed individuals must be directors; they must be judges; they must be called upon to say whether this picture or that is fit for exhibition, or whether this deserves a prime place or not.

2008. Is that not a serious objection to an academy at all?—I think not.

2009. I wish to know whether the academy might not be more extended so as to comprehend a greater number of the artists of this country, and who might be elected upon a more representative system than the one that exists at present. In putting that question, I do not mean that all students should be admitted to elect those who are to decide upon questions with reference to the arts, but I mean that the present system should be considerably enlarged; do you object to such an enlargement of the present system?—I do; for this reason, that in proportion as you extend any distinction conferred, you destroy its value, and you prevent the same ambition from operating upon those who wish to obtain it.

2010. Do not the academicians consider it a year particularly favourable to them when they are members of the hanging committee?—That depends on circumstances. In my experience, which I am sorry to say now extends to 36 years, I never knew a more disagreeable duty; I have known several persons refuse it; and nothing but the strongest representations could induce them to submit to the drudgery of hanging the pictures. Upon a very recent occasion, one of the persons appointed to hang the pictures remonstrated in the strongest manner, and actually declined to perform the office; and nothing but the representation of the council, that it was his duty, could induce him to undertake it. So far is it from being considered by members an office which they are proud or pleased to assume, that they look upon it as a charge of great delicacy, great difficulty and as exposing them to many invidious reflections. The fact is, that any gentleman who is not acquainted with the nature of an exhibition of works of art, can hardly form an idea of the difficulty of arranging it. With respect to the exhibition of the academy, it is arranged in this way: those members who are not of the council, for the time being, are not admitted to the rooms during the process. It might be supposed that the members of the academy generally would have the power of dictating where their own pictures should be placed, and of coming in and disapproving of the situations allotted to them. This is not the case; they are, as I have said, excluded; and no member of the council is allowed to utter a word to any artist out of the academy as to the situation in which his pictures are placed.

2011. Is it not usual for the members of the hanging committee to place their own pictures in the best situations?—By no means; there is an artist here present who is far from placing his own pictures in the best situation; he had the liberality to withdraw from the last exhibition two or three of his pictures when he was arranger, in order to accommodate artists not members of the academy. Other members of the committee acted in the same liberal way, on the same occasion. Gentlemen who are appointed to this disagreeable office, so far from seizing the opportunity of thrusting themselves forward in all the conspicuous places, generally have the delicacy to send a smaller contribution than usual. Mr. Leslie has exhibited only one small picture this year, although he was an arranger. Many do not

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exhibit at all. Upon one occasion when I was an arranger, I would not exhibit, because I would not expose myself to the possible imputation of having placed my own pictures in a favourable situation.

2012. Did not Mr. Martin complain that his pictures were exhibited in a bad situation; that he could not have a fair exhibition?—Mr. Martin is a gentleman for whom I have a very high respect, and I confess he is one of those artists whom I very seriously regret to find involved in the testimony which has been laid before you. Mr. Martin, at the age, I think, of twenty-two, 24 years ago, sent a picture to the exhibition, of which he very naturally had a very high opinion, and which I have no doubt merited that opinion; and because this picture was not placed precisely in the position he thought it deserved, he considered himself injured; he considered his interests materially affected; and in fact, I believe he either then, or shortly afterwards, withdrew from the exhibitions of the academy. I am unwilling to say any thing which may appear like passing judgment on the claims of my brother artists, and I should be sorry to be understood as impeaching the talent of any man, in or out of the academy; but with reference to Mr. Martin, I have no hesitation in saying that I have a high respect for his talents, and that I believe his talents are respected by the members of the Royal Academy. If he had gone on as a young man of talent might reasonably be expected to do, and, instead of taking offence, had said to himself, "I am young in the profession, and must undergo those trials and difficulties which all others have encountered, and to which the juniors in all pursuits must necessarily submit,"—if he had continued to exhibit, I am convinced Mr. Martin would long since have become a full member of the Royal Academy.

2013. I merely ask you whether he did not complain, as an artist sending his pictures to the Royal Academy, as not having been done justice to on more than one occasion?—He did, as many others have done. I have here an account of the pictures that have been excluded from the exhibition, and received as doubtful, during the last exhibition, amounting to 590; and I will venture to say that there is not one artist engaged in the production of those pictures who, at the time he was smarting under the disagreeable sensations occasioned by finding his works returned, would not have said that the Royal Academy was a most pernicious institution, and that he had been very badly treated in having supplied works to an academy the members of which were dull enough not to discover their merits.

2014. Are you aware that Mr. Martin exhibited his pictures in foreign countries?—I understand he did.

2015. And are you aware that he found, as he stated, that much greater fairness and equity was exhibited to him there, than in the Royal Academy in this country?—I am aware of it from the evidence; but I do not see what bearing that has on the conduct of Royal Academy.

2016. Can you disprove that Mr. Martin's picture which he names was ill-placed, and that the other picture was injured?—The first statement is mere matter of opinion; I have no hesitation to assert that it was not ill-placed. I assert that it was placed in a good situation, where it could be seen; it was not placed in one of the best situations. Mr. Martin also states that an academician spilt varnish on his picture; I know nothing of this circumstance, and if any injury occurred to his picture, it must have been accidental.

2017. Have not the academicians who exhibit their pictures at the annual exhibition the privilege of previously varnishing and cleaning those pictures, which other artists who exhibit at the same time have not?—Yes.

2018. And re-touching?—Yes, that is one of the advantages possessed by the members.

2019. Do you consider that a fair advantage, and one of those privileges which, according to your previous evidence, you consider beneficial for the interests which the academy hold in trust for the public?—I consider it perfectly fair; it is one of the privileges, one of those advantages which the institution grants, and which are alluded to in the diploma of His Majesty; for if the Royal Academy did not confer upon its members any advantages which were not possessed by the whole art at large, I do not see what effect it would have as offering a stimulus to ambition, or a reward to ability.

2020. You think it a proper advantage?—I do. When I say so, however, I must add, that it is one of those advantages of which I myself have made very little use, and I should have no kind of objection to see it abolished. But the members

members of the academy are naturally interested in the appearance of the exhibition, because the prosperity of the institution depends on the impression which that exhibition makes on the public. If by allowing the members to varnish or re-touch their pictures the academy can render the whole exhibition more worthy of attention, and more likely to be attractive, they are justified in so doing. They could have no objection to allow the same privilege to the artist at large if it were possible; but the number of exhibitors renders such an extension of it impracticable. Even now, it is with great difficulty that the members of the academy who exhibit can be accommodated. I have sometimes waited for days before I could get even to see whether a picture of mine wanted to be varnished, because there were scaffolds and ladders over and above it, and members at work upon them.

2021. *Mr. Hutt.*] Is it not done at all other exhibitions?—I do not know what may be the practice elsewhere; but other exhibitions have no reference to the academy.

2022. Have they not also this advantage, the right of hanging their own pictures first, consequently taking the best places?—No; a committee of three are appointed by the council to arrange the pictures; those three gentlemen place the pictures to the best of their judgment. If any member of the council, or if the president comes down to the academy and thinks that he sees any thing unfair, improper or ill-suited to the situation, he expostulates with those who have the arrangement; and if he finds that he does not succeed in effecting an alteration, he brings the matter before the council, and the whole council decide whether the committee have arranged the works in question properly or not.

2023. *Chairman.*] But the persons who hang the pictures, and the persons who criticise the hanging of the pictures, and the persons who judge finally of the correct decision of the hanging committee are all academicians?—To be sure, it is impossible it should be otherwise.

2024. *Mr. Hutt.*] In speaking of the Royal Academy and its advantages, is it your opinion that since the foundation of the Royal Academy the arts have made any marked improvement in this country?—A very decided improvement; it is admitted, even in the evidence, which I have commented upon this day, and by the best authority, (for certainly Mr. Martin's talents entitle me to say that he is the best authority among those who have been examined), that such is the progress of the arts in this country, that even the malpractices, or perhaps I should say (for he does not make use of that precise term) the exertions of the academy cannot succeed in effectually opposing it.

2025. Hogarth, Reynolds and Gainsborough were all previous to the formation of the Royal Academy?—Yes; and if by that observation it is meant to infer that I think there are as great artists now as Reynolds, Hogarth, Gainsborough, &c., I have no hesitation in saying that, in my opinion, there are greater artists than Gainsborough now living. With respect to Reynolds, I am willing to admit that he has no equal in the present day. I ought, perhaps to apologise for expressing an opinion which appears in some measure to limit the talents of my profession; but I believe even the vainest of my brother artists (and painters and poets are acknowledged to have a little dash of vanity in their composition) will confess that Reynolds was not only the greatest artist produced by this country, but the greatest artist that was ever produced by any country in his line; that, however, does not alter my position that the arts have made great progress. Were I at liberty to mention the names of some eminent individuals, what a display could I make of the talents that exist around us, which do honour to the academy and their country.

2026. Where there was one good artist in the time of Reynolds, there are fifty at present?—Yes.

2027. You think that is materially owing to the academy?—Yes; I do not mean to say that in the natural progress of things a certain amount of encouragement would not have a tendency to advance the arts to a considerable extent; but I am quite convinced that the influence of the Royal Academy, and the desire existing in artists to become members of such an institution, have stimulated them to greater exertions, and that the manner in which the academy brings about an intercourse between artists and those persons of exalted station, who must be looked upon as their natural patrons, operates materially to promote the best interests of the profession. It has been asserted throughout the whole course of the evidence which has been given before this Committee respecting the academy, that it is a mere private institution, conducted for its own private purposes. In fact, its

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members have been represented by some of the witnesses as so many selfish traders, sacrificing the best interests of the art to their own personal views. Now I would just beg leave to ask what possible interest the members of the academy can have in effecting the discreditable objects imputed to them? What personal interest has Sir David Wilkie, Sir Francis Chantrey, or any other eminent member of the academy in sustaining an institution which is represented as so pernicious in its influence?—If he were low-minded enough to be actuated by the sordid spirit ascribed to the members, he would say, “Let the academy be abolished! It only tends to create and multiply artists. I am already in full possession of the public favour, and as well known as I desire to be; I do not want to exhibit my works; the public are well acquainted with my *studio*; if they require any thing from my talents, they will seek me there. The exhibition is a grievance; the academy raises up rivals who may take the bread out of my mouth.” That is what would be said by such men, if they were under the influence of the low, mean, and unworthy feelings ascribed to them. As an academician, I feel that I speak the sentiments of the whole body, when I assert, with pride, that no such vulgar, discreditable motives can be discovered in any part of their proceedings. As far as relates to the more distinguished members of the institution, it would be to their individual advantage that there should be no academy. They derive little benefit from an establishment which occupies, so unprofitably, their time and attention, and obliges them to enter into an annual competition with all the rising talent of their country.

2028. *Chairman.*] Do they contend upon an equality?—Perfectly; under any rational application of that term.

2029. Are not the preferences which have already been mentioned inconsistent with equality.—I have already admitted that some advantages belong to the members of the Royal Academy; but I will explain what I mean. I allude to an equality, not of *rights*, but of opportunities. It would be absurd indeed to suppose that all works, good, bad and indifferent, could be *equally* well placed or seen in an exhibition; but, in illustration, I will give an instance. In the present exhibition there is a work of great ability, by an artist whose name I will mention, Mr. Knight; it occupies a considerable space. To make room for that picture, in, I may say, one of the best situations in the exhibition, several pictures of the members of the Royal Academy were obliged to be removed. That gentleman does not complain that he has not the opportunity of showing his talents. I could go through numerous other instances in which the best works of non-members have been brought forward in most conspicuous places, as in the case of Mrs. Carpenter, Messrs. Simpson, Charles Landseer, Roberts, Partridge, Morton and others,—all artists of great talent, for whom the academy have felt proud in showing their respect, by placing them in a favourable position before the public. They do not complain, because, perhaps, at an earlier period of their career, some work of theirs, which they conceived to be of considerable consequence, may not have been placed to their satisfaction in the exhibition. They do not on that account fall foul of the academy, and with a kind of parricidal spirit, assail and slander the institution to which they are indebted for the best part of their education.

2030. Has not the Royal Academy got one half of the National Gallery?—Not at present.

2031. It is to be devoted to it?—Yes.

2032. And to that one half of the National Gallery the public cannot go, unless they pay 1s.?—I consider that half that building is to be the National Gallery, and the other half the Royal Academy.

2033. That half of the National Gallery is not open to the nation?—Certainly not; the Royal Academy being dependent on the receipts from the exhibition, must necessarily charge the same sum for admission as where they now are.

2034. Do you consider the new National Gallery is commensurate with the greatness of this nation?—Certainly not.

2035. Do you think it proper, then, if it is not itself large enough, half should be given away to another institution?—I did not say it was not large enough; I say, as a structure erected for the purpose of a national gallery and a royal academy, it is not so extensive as a great nation like this would be expected to produce; but I say that that part of the structure which is to be devoted to the National Gallery, is fully ample for any pictures which the National Gallery have now to place in it; and not only fully ample to receive those pictures now, but will be

be fully ample for many years to come ; and I trust, should the period arrive when it will be necessary for the convenience of the collection of the nation to extend its locality, that room and space sufficient will be found to accommodate it.

2036. Do you consider if the national pictures were to be too numerous to be contained in the half of the National Gallery, which is now to be devoted to the purposes of the National Gallery, that the Royal Academy would then have to give up the half which they possess in consequence of the increased number of the national pictures to be exhibited?—I conceive that the Royal Academy is to be placed in the apartments connected with the National Gallery, precisely on the same footing as they are now in Somerset House. That is the foundation on which the academy has thought it prudent to remove ; and that is the position in which I conceive them to stand.

2037. Do you consider that if the half of the building was not sufficient for a national gallery, that the nation who paid for the whole of the building have a right to demand the other half now occupied by the Royal Academy or not?—I cannot pretend to say what right the nation possesses ; all I can say is, that the Royal Academy has been placed in the apartments which they now occupy by the express donation and command of His Majesty ; that when His Majesty was pleased to transfer the property of the King to the nation, a stipulation was made that the Royal Academy as well as the Royal Society and the Society of Antiquaries should have accommodation in the new building. The plans and the arrangement of the different apartments were all submitted to the Royal Academy for their approbation, and sanctioned by the president and council. The academy have enjoyed these apartments ever since, precisely on the same footing, by the favour of their Sovereign, and the honourable tenure of their integrity and utility ; they are to be placed in their new position, on the same terms upon which they held the old ; and I conceive that it would not be to the credit of any government to disturb or remove them.

2038. You do not mean to deny the public have paid for the whole of the building of the National Gallery ; may they not, therefore, when they think it right, place the Royal Academy in some other position, and if it is deemed for the national welfare, take the whole of the building?—The public paid for the erection of Somerset House ; at the period of its erection, there was an express condition that a portion of it was to be devoted to the Royal Academy. The academy, understanding that it would be a convenience to the Government to obtain their apartments in Somerset House, and feeling that it would be an advantage to the arts of the country to have a more enlarged space for the display of their powers, proposed this change or rather exchange of residence. The academy give up that which they have a right to consider their own, and of which they have been in possession for upwards of half a century ; and they receive in return the apartments in which they are to be now placed.

2039. If you consider it for the convenience of the Government and the academy, that the Royal Academy might be shifted from Somerset House elsewhere, would it not be right that they should be moved from the projected situation in the National Gallery, if it were for the good of the nation?—I must observe, that that seems to be begging the question. I do not conceive that such a measure could be for the good of the nation.

2040. Might it or might it not be?—I do not think it possible that it could be.

2041. I will just put the case, that one half of the building was not sufficient for the national pictures, do you think the nation have or have not a right to call for the Royal Academy to give up the whole of the building for which the nation paid?—It is not for me to decide as to what are the rights of the nation ; therefore I give no opinion upon that subject ; but I beg leave to observe, that I consider the Royal Academy a much more important institution to the nation than the National Gallery ; I look upon it that a garden is of more consequence than a granary ; and you may heap up a *hortus-siccus* of art without producing any of the salutary effects which never fail to result from the operations of such a school as the Royal Academy. It would, therefore, I conceive, be an injury to the nation, as well as to the Royal Academy, if they were to be removed, in order to make room for even the best works of the old masters.

2042. Has the school of perspective been conducted in an entirely unexceptionable manner by the Royal Academy?—The professor of perspective has not recently delivered his lectures ; and as far as relates to the non-performance of his

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duty, the course of instruction in the schools must be confessed to be incomplete. The academy have forbore to press on the professor of perspective the execution of his duties, as strongly as they might perhaps be expected to do,—partly because many of the members consider the process of lecturing as ill-calculated to explain the science of perspective;—and partly from a delicacy which cannot perhaps be perfectly justified, but which arises from the respect they feel for one of the greatest artists of the age in which we live. He of course receives no emolument during the cessation of his lectures.

Martis, 19^o die Julii, 1836.

MEMBERS PRESENT.

Mr. Ewart.
Mr. Hutt.
Mr. Strutt.

Mr. Hope.
Dr. Bowring.
Mr. Brotherton.

MR. WILLIAM EWART, IN THE CHAIR.

Mr. John Landseer, called in; and Examined.

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2043. *Chairman.*] I BELIEVE you are an associate of the Royal Academy?—I am a member of the Royal Academy.

2044. And father of the celebrated painter Edward Landseer?—Yes.

2045. Can you give the Committee any information as to whether academies of arts have produced great artists, or have been of use to those countries wherein they have been instituted?—Among those who have argued and written against the eligibility of academies, are Voltaire, Fuseli, Payne, Knight and Sir M. A. Shee. These able public writers, all of them entitled to deference, say that academies have never produced great artists. In this I agree, but when they (at least three of them) proceed to infer that academies are therefore worse than useless, and ought not to exist, I differ. I think academies have failed of their ostensible purpose, because Europe has not yet beheld a well constituted academy of art. They have been too much engrafted on the vanity and glory-seeking of sovereign and despotic princes, under a hot-house system of cultivation. Fuseli's words are, "We have now been in possession of an academy for more than half a century. All the intrinsic means of forming a style, alternate at our command, *professional instruction has never ceased to direct the student*; premiums are distributed to rear talent and stimulate ambition, and stipends are granted to relieve the wants of genius and finish education. And, what is the result? If we apply to our exhibition, what does it present in the aggregate but a gorgeous display of *varied powers*?" Notwithstanding all that has been said and written against this royal establishment, it exhibits more *individual varieties* of style, and of a higher character too than that of any other nation of Europe. There is less in it of that faultless nonsense and inanity which Mr. Knight ably and justly condemns as too generally resulting from the trammelled ignorance of picture copying, and more of that spontaneous and vigorous growth of original art, which the enterprise of taste and the energy of genius redeems from the depths of meditation, or snatches from nature, where in her agitated, transient, or mutable moods. I come next to the authority of Sir M. Archer Shee. I will now, with permission, read a few short passages from what Sir Martin wrote during the presidency of Benjamin West or Sir Thomas Lawrence, I really forget which. "Whatever advantages may be supposed to arise from public exhibitions of the works of taste, there is reason to fear that they are more than counterbalanced by the evils which attend them, and the experience of all countries in which they have been introduced, may lead us to doubt whether, on the whole, they contribute more to promote or impede the attainment of excellence in art. In this country, it must be acknowledged, that our greatest painters have not been the fruit of this tree. Reynolds, West, Barry, Hogarth, Wilson, Gainsborough, were ripe in fame and merit, before it can be said to have been planted amongst us; and if we look abroad to the old masters we find the most eminent amongst them were those who

who flourished antecedent to such establishments." I should mention that this is a note to these preceptive verses :

The palette's treasures spread with frugal hand,
Nor glaring, let the florid tribes expand.
With vain attempt to catch the crowd, and rise
The radiant star of *academic* skies.

(From a Poem by Sir M. A. Shee.)

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2046. Did not you and Mr. Heath apply to the Royal Academy, some years ago, to put engraving on the same footing, in this country, that it stands abroad? —We did; we met with a great deal of illiberality, and were finally repulsed in a most ungracious way. I presented a memorial, on the state and claims of the art of engraving to academical cultivation, of which memorial I had 40 copies printed, and sent one round to each academician, that they might duly consider it before they assembled. I will just read an introductory passage, and then deposit my memorial with the Committee. "The history of British art is fraught with the strongest proofs that the local energies and national importance of engraving were very unfairly appreciated, or very imperfectly known, at the time of the foundation of the Royal Academy." "Of the recent efforts of France to invigorate the engraver's art we cannot be insensible; until war again suspended her commerce, engravings were among the very first of her exports, subsequent to the Revolution. Italy and Germany have long since distinguished themselves by its assiduous cultivation; and Vienna, particularly of late, by uniting her academies of painting and engraving. Even Russia, Spain and Portugal have lately perceived the advantages of forming schools of engraving; while Great Britain is still slumbering over unconscious powers, and neglecting those local advantages of which other nations are thus strenuous to avail themselves, and which are the natural concomitants of her commercial situation, and general state of refinement.

Sir John Dean Paul, called in; and Examined.

2047. Mr. Hutt.] HAVE you had occasion to consider the effects of an exclusive academy in the arts?—Yes, I have on many occasions, and for many years thought a great deal about it; and I think academies would be very advantageous if they were well managed; and from what I have heard of what has been said about the Royal Academy, I think they have rather conceived that you have attacked the men than the system, whereas it is the system which is in fault and not the men.

Sir J. D. Paul.

2048. Who has imagined that?—The public at large. It has gone forth to the public, that there has been an attack made upon the academicians of the manner in which they have done it, whereas I conceive the real truth to be, that the system is itself in fault, and that the great power which they have amongst themselves has a prejudicial effect on the arts; that is to say, that they play into one another's hands, and it is in human nature always to do so, and there is a fault in the system, particularly with regard to the manner in which pictures are exhibited. It is not to be supposed that a man will not hang his own picture in the best place, and I think a great deal of advantage would be derived from the pictures being hung by different persons.

2049. Point out what you consider to be the defect in the system as it now exists?—I think pictures for want of classification are materially injured. I think that the placing of portraits next to a delicate landscape, placing a large work close to a small one, a highly coloured picture next to a very delicately coloured picture, is injurious to both.

2050. You think those points are not sufficiently attended to?—They are not. What I consider of the present system is, that each man will advance his own interest, and not the interests of the arts at large.

2051. Dr. Bowring.] Having stated the evils, state how you would provide a remedy?—I would class the pictures. I would hang the portraits together, the historical pictures together, and the landscapes together.

2052. Would you employ the exhibitors themselves to arrange the classification?—I would have hangers selected out of the whole body of the exhibitors, and I would have no hanger exhibit that year. Then I have been told, by painters, that all royal portraits, whether good, bad or indifferent, are always put in the best place—all pictures of kings and queens. Now that must in itself be a very bad thing, because it does not follow because it is a picture of the King and Queen that it is the best thing in the room.

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2053. Perhaps that is a point of etiquette, and not of art?—It is done. That appears to me to be in itself excessively injurious. By classing the portraits together, you may put the royal portraits in the best place, but the effect of placing a very beautiful picture, such as a picture of Landseer by the side of an enormous picture of King William, any one would understand, in a moment, that it would be injurious to both. I have been informed, the reason why they have adhered to this practice is, that it makes an exhibition more attractive, and if they were classed in the manner I propose that there would not be so many shillings brought to it. That I think is a very doubtful matter, and at least worthy an experiment.

2054. Must it not always be an evil, with reference to the arts, that the interests of the arts are made subordinate to pecuniary consideration?—I think the pecuniary consideration should be put totally out of the question, and whether the exhibition was productive or not productive I should not care a feather.

2055. *Chairman.*] Is it partly from this mode of hanging the pictures that arises the advantage of being able to re-touch them?—It leads to that because if a man finds his picture next to a gaudy picture, he would tone it up to the gaudiness of its neighbour, and consequently spoil his picture; it is quite obvious it must be so. You will hear many artists say they cannot bear sending a picture to the exhibition, because if it is a good picture it will not tell there. Then there is another objection which I have to the present system, that if a man is an established fine artist, or if he has been a good artist and sends a very bad picture, the bad one is put where the good one ought have been. If the exhibition was properly managed, and the finest artist that ever lived sent a bad picture, that picture should be put in a bad place. I think you have an instance of that at the present moment, without naming the individual. An artist whom we all admire has sent a bad picture, and it is placed in a good situation. If the pictures were judiciously and properly arranged, that picture would not have been placed in so good a situation, which would perhaps have the effect of bringing him back to his senses. But what I wish particularly to impress upon the Committee is, that, if your object is to improve the arts of the country, you must put money out of the question.

2056. *Mr. Hutt.*] Are there any other striking defects in the institution of the Royal Academy, upon which you would wish to make an observation?—Yes; I think there are not lecturers upon the different branches of the arts, or any lecturers likely to improve those branches of the art which are connected with manufactures.

2057. Are you much acquainted with the state of the manufactures in this country?—I was particularly led to the consideration of this subject last year, when I visited a china manufactory at Worcester, and it appeared to me that that manufactory had fallen off most egregiously. I went into the painting-room, and I saw what they were about; and I sent for the master of the manufactory, and I asked him, "Do you consider these things which these young men are copying to be good things?" "Why," he said, "as far I know, they are good things;" that he was a very imperfect judge of the matter, and he thought they were as good as he could get. The truth is, they were extremely bad things; they were totally out of drawing, they were of the most inferior quality, and as I told him that the more careful his young men were, the more accurately they copied, so much the worse for him, for it was only perpetuating error.

2058. Did you ascertain what was the nature of the education that those young men had received?—They had received no other education but that of copying; they had been taught to mix the colours, and copy that which was put before them. These very young men had sufficient proficiency to have copied a good subject as easily as a bad one, but from going on with these miserable originals they could not improve, and the consequence is, that manufacture has fallen off most materially.

2059. Is there at present a school for instruction in the elementary art?—I believe not.

2060. *Mr. Hope.*] Do you not think that such a school would be very desirable in this country?—I have no sort of doubt of it; I think that the want of it is to be attributed to the superiority that other countries have over this. We are fallen off even here from ourselves, because every body who is old enough to remember Wedgwood's manufactory, must know that they were a great deal better than any you have now. Wedgwood was a man of great taste; he had a great passion for the

the Etruscan and all the Italian works. He had a very fine taste; and if you look now to many of the old Wedgwood things, where there is that embossed white over the blue, they are more beautiful than any thing you can obtain now. That seems to have been entirely lost sight of.

2061. *Dr. Bowring.*] Were you struck with the want of beauty of form as well as the incorrectness in drawing?—Yes, generally, and with the false taste. One thing they have got into, most laboriously, is an imitation of small flowers stuck on like the old Dresden china. They were going on overdoing it; it was done exceedingly bad. I saw many things executed at very great expense, which were really worth nothing from the bad taste that was displayed. You never can improve if you have no school. Those boys who draw exceedingly well, and paint exceedingly well, were copying from subjects that were done no better than a schoolboy could execute.

2062. There is no want of talent, but it is not sufficiently developed?—Certainly.

2063. *Chairman.*] Is it not very desirable that they should have an opportunity of painting flowers from nature?—Not unless they have an elementary education.

2064. Do you not think, that in a place like Worcester, there should be facilities for studying flowers in their natural state?—Yes, but I do not think they are advanced enough; I do not think until a man can draw exceedingly well, indeed, that he should be entrusted to draw from nature. It is like attempting to speak a foreign language before you have learned the grammar.

2065. Supposing a person to be properly educated, do you think it indispensable that they should have facilities for copying flowers in their natural state?—Yes.

2066. *Dr. Bowring.*] Did you, among the young men who were employed in making patterns, find any that were competent to create new and tasteful patterns?—No; I thought that so bad had been their education, that they did not know good from bad; so much so, that in some of the landscapes I asked the young men, in order to show whether they knew what was false in the perspective, whether the horizontal line did not run up when it ought to run down, and questions of that sort, which satisfied me they were not aware that it was bad, but they were aware of it when I pointed it out to them.

2067. *Mr. Hutt.*] You have stated that you consider the institution of schools of design very desirable in this country; are you of opinion that the specimens of art now deposited in the British Museum are sufficiently thrown open to the public?—They are sufficiently thrown open to the public, but they are not applied. It strikes me, if there were professors who had classes, and who could read lectures on these things to a class of students in the British Museum, with these fine models before them, it would be of great use; and if that was followed up by annual examination of the students, of what they had learned and what they had collected, both from the professors and what they had seen, and that there were small prizes at the examination at the end of the year, I think you would find that the school would be exceedingly useful.

2068. Would it not be very advantageous to diffuse casts from the antique and good prints through the great towns in this country?—I think of the greatest consequence, I dare say in the towns of Liverpool, Manchester and Newcastle one half of the people never saw any good specimens of the higher arts. One thing, which I think would be particularly useful as applied to the manufactures, is the whole of the Loggia of the Vatican,—all those beautiful things which are unrivalled in excellence; if there were merely engravings made in stone, which might be done cheaply, from the whole of the Loggia of the Vatican, I think those alone would establish a most useful school. I would not admit young men to any distinguished situation, until they had made some progress in the study of those works. I think those very boys that I saw at Worcester, would as easily copy the fine designs of Raphael as they would do the bad things I saw, but there is a general want of taste throughout the country. It has certainly made some advance, but both educated and uneducated are only creeping out of the shell; it is quite in its infancy.

2069. *Dr. Bowring.*] The presence of the wandering Savoyards and Italians, who have brought to this country foreign specimens of art which they sell at a cheap rate; their success is evidence of an improved taste amongst the public?—Certainly.

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2070. Mr. Hutt.] Did you ever consider the effect of closing galleries and other exhibitions of art on Sundays?—In the present day it is exceedingly difficult to get over prejudices about Sunday. I myself believe it would do a great deal of good, and that every rational employment you can give the people on a Sunday would improve the morals instead of hurting them,

2071. Chairman.] Have you observed what the effect of opening galleries on a Sunday has upon the public in foreign countries?—Yes, I have.

2072. Is it good or bad?—I think decidedly advantageous.

2073. Dr. Bowring.] Have you ever seen any evil consequence of any sort resulting from the publicity of these exhibitions on Sundays and Saint days?—I never saw any harm, I have seen a great deal of good.

2074. Do you think that some elementary instruction of art should be associated with the earliest education; I mean infant schools, Lancasterian or primary schools of instruction?—I have no doubt that it might, but I think the good or evil of it would mainly depend upon the skillful selection of the objects which they put before the children.

2075. But does there not exist at the present moment, a sufficient number of objects of classical truth and beauty to be employed in such things?—Certainly, I think if the little parts of the Loggia of the Vatican were engraved on stone for children, it would have a very good effect. Some years ago a manufactory existed which was established by some Dutchmen of the name of Eckhardt, which was to supersede paper for the ornament of rooms. Some few rooms in London were done with it, and they were most beautiful, and when that manufactory existed, those beautiful works, which were accurately copied from Raphael, were all executed by children.

2076. Mr. Hutt.] Are you not one of the directors of the new cemetery near London?—Yes.

2077. You stated just now there was a great deficiency in taste, with regard to works of art, pervading all classes of society; have you found there has been any marked improvement in the public taste with regard to ornaments and monuments used in that cemetery?—I think decidedly there is, and I think that has been in a great measure owing to some steps I took myself. I had various copies made of some of those monuments in the British Museum, of which there is a fine collection. There is a fine collection of small tombs in the British Museum, and I had several copies made of them, and gave them to some of the stone-masons and sculptors, and people likely to be employed. They have shown those things, and they have been adopted. In particular, there is the tomb of Scipio Africanus, and that has been adopted in the cemetery half a dozen times.

2078. Are not the monumental records in the cemeteries of England incomparably in arrear as contrasted with any other cemeteries in Europe?—I have no doubt they are; but I think it will go a long way to prove what I have said, that already an improvement is visible in consequence of showing these things. If any person were to go to the cemetery in the Harrow-road and see the tombs there, they would see there is a great improvement.

2079. Are you acquainted with the burial ground at Copenhagen, which contains a great many beautiful specimens of works of art, one of the consequences of Thorwaldson's success in sculpture?—I have not seen it, but I have heard of it, and believe it to be so.

2080. Is it not very important for the interests of the arts, as connected with cemeteries, that burial-places should be removed from towns and places where the population is conglomerated?—Most decidedly. I may add, at the present moment, in the cemetery of which I am the principal director, we are now building a chapel which has a sort of Campo Santo surrounding it, which we intend for the reception of any monuments of the higher class; and we have no doubt, from the orders we have already received, that it will be the means of very much encouraging sculpture in the country.

2081. Chairman.] Are you aware that in the large public cemetery at Liverpool there has been a chapel built for the same object for the reception of works of sculpture?—Yes, I have seen it.

2082. And that since that cemetery has been established a very fine statue of Mr. Huskisson is about to be placed there?—It is to be placed in the cemetery.

2083. If the cemetery had not existed, they never would have thought of putting the statue there?—No. The general effect is the improvement in taste as to monumental buildings.

2084. Is

2084. Is it not impossible that such development could be given if we retained the very obnoxious practice which prevails in London of burying people under chapels?—Not only that, but from the exorbitant charge clergymen make for erecting even a small bust. Since the cemetery has been opened, there has been two tributes of respect to the memory of men of talent, which, from the exorbitant charges of the clergyman where the body was buried, they have brought to us, and we have put them in our colonnade.

2085. *Dr. Bowring.*] Do you not think the gothic architecture itself is very unfriendly to the introduction of classical works of art in gothic buildings?—I think so; and so much did I think so, that we have entirely gone upon the simple Greek system.

2086. A cemetery not only lends itself to a favourable exhibition of works of art, but also an association of works of art with the beauties of nature?—Certainly.

2087. *Chairman.*] A very large public cemetery has also the advantage of being a combined burial-place of all men of genius and distinguished persons, who would under other circumstances have been buried in different spots?—Certainly.

2088. Therefore it invites the arts, as it were, to raise monuments to their memory, in a spot where the public can best appreciate them?—Certainly.

2089. *Mr. Hutt.*] Have you any further observations you wish to offer to the Committee on the subject of ornamental tombs and cemeteries?—No, I have not. I have one observation that I wish to make; we have thrown the cemetery open to the public, particularly on Sundays; and it is visited by an enormous number of people on Sundays; but such is the propensity to mischief in the English people, which I really lament, that we have been obliged to employ two policemen to walk about on the Sunday to prevent common mischief. I think it would be excessively desirable if an impression could be made on the public mind of the abomination and of the want of taste and feeling that that common feeling exhibits.

2090. *Dr. Bowring.*] Do not you think that the little respect which the English people show for public monuments has arisen from the inaccessibility to works of art?—I think it may be so.

2091. Are there any fees paid in the catholic churches on the continent to obtain access to them?—No.

2092. Have you ever seen in those places works of art damaged as they have been damaged in Westminster Abbey, and other places in England only accessible to the public upon the payment of a fee?—No; I never saw any damage done abroad, under any circumstances; but still I do think it will take some time to cure this evil in England, for it extends to a great degree. Every nobleman, every gentleman who allow people to walk in their gardens, find that they commit all sorts of indecencies. That is an English practice which is not exercised abroad.

2093. In your judgment can a respect for art be founded upon any thing but a love of art and the practice of it?—There is a sort of habit of mischief in the English people; they will even go and displace all the workmen's tools which have been put away the week before.

2094. *Chairman.*] Do you think that the population could be admitted now, with greater safety, to works of art than they could be 20 or 30 years ago?—I think it is improved.

2095. Was it not supposed, when St. James's Park was opened, that it could not be opened with security to the plants there?—Yes.

2096. Have not the public learned to appreciate the benefit by enjoying it?—They are improved.

2097. *Mr. Hutt.*] Do you not consider that there has been a great advance in the public taste and the power of appreciating the fine arts, exhibited by the advance of the water-coloured paintings in this country?—Yes, I do; and I think it is a great proof that people will encourage what they understand. There are so many people in this country that are skilful to a certain degree in water-coloured paintings, that they encourage that which they understand; and I think you may infer from that, that the more art is generally diffused, the more knowledge is conferred on the public as to art, the more they would encourage all branches of it.

2098. Are water-coloured paintings received in Somerset House?—Yes, they

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are received; but the painters were so ill pleased with the manner in which they arranged them, and they were so little encouraged, that they set up an institution of their own. There are still a considerable number exhibited, and very good drawings; but that is one of the great faults in the exhibition, the manner in which the architectural drawings are mixed up with large paintings, and with flower pieces, and with all sorts of things; the consequence of it is this, that every architect touches up his architectural design, colours them red, blue and green to stand near those high-coloured works.

2099. The picture is sacrificed to its place in the exhibition?—Yes. What I chiefly lament is that there does not seem to be any given point of advantage there; unless the arts are encouraged for the purpose of improving the manufacture they never will do so.

2100. Have you paid any attention to the state of architecture in this country?—In common with every body else, I am very much struck with the very low state of architectural taste in this country. I think it is impossible not to be astonished at the number of new churches which have been built, and the very little taste which is exhibited in them. I think perhaps nothing can demonstrate the bad taste more than the last building which has been erected in Pall Mall—the conservative club. Let any man walk along the street and look at that thing and say, “That is the work of a great architect!” I think it is the greatest proof that can possibly be of the want of taste.

2101. Do you think it desirable to form a school of architecture in this country, altogether distinct from Somerset House?—I think it would be of more use than any institution you could possibly have; I think the principles of architecture are very little understood in this country, and that the taste is very bad.

2102. Dr. Bowring.] Has not the Institute of British Architects done something for the amelioration of the public taste?—I think they have; but it is very young yet.

2103. Mr. Hope.] Are you aware of any thing in the education of English architects which may be objectionable or deficient?—Yes; I think the manner in which young men are apprenticed to architects. They have very little more instruction than making a drawing according to plans furnished them, and a mere technical education, with no reference to matters of taste, upon which they are never consulted. They are put to execute that which they are told to do. An architect has a house that he is building for a nobleman; he gives to his pupil a plan which he has formed, which he is to draw out according to a scale; but I do not believe they receive any education at all in matters of taste.

2104. Except simply following the instructions of their employer?—Yes, the employer does not diffuse any taste; he is satisfied if the young man can make a clever drawing, and can do what he is told to do; but I do not think he does any thing to infuse taste; he does not consider him as a pupil, but he considers him as a clerk, or as a useful person.

2105. And I believe an architect's education takes place in the office of one employer?—I believe so.

2106. With the exception of that which he may get up himself?—Yes, if he draws well he is often employed by more than one. When they begin they are put to rule and draw and square, and do what they are told.

2107. An apprentice can only be employed in the office of an architect who employs him?—No; but I think if there was an early school of instruction he would have learnt a great deal before he was put into this situation. Suppose before he had attained 14 or 15 he had been educated in a school where architecture was taught, he would have acquired a considerable portion of knowledge before he went into one of those offices, and I think that is an additional reason for wishing there was such a school.

2108. Have you paid any attention to the state of bronze works and works of ormolu?—I have, and think we are eminently behind the French. Our designs in bronze and ormolu are extremely deficient, and the French are beautiful.

2109. From what cause do you attribute the difference?—The same cause, the want of education in designs, and for the want of seeing good things; I should go back to the Loggie of the Vatican. A man who had to do any thing in bronze work or ormolu would be all the better for studying it. There is no school for the instruction of ormolu and bronze work at all.

2109.* Chairman.] Is there any existing exhibition of any portion of the Loggie of the Vatican?—Almost every fine library has it.

2110. What

2110. What has become of Nash's?—They will probably be to be sold.

2111. Where are they?—I do not know what has become of them.

2112. Are you aware that they were painted for King George the Fourth, and that the Pope, who was partial to the King, shortly after the war, allowed three Italian artists, the best he could find, to trace them from the originals, and that in fact they are very valuable?—I believe that is so.

2113. And do not you think the rooms in which they are confined, might be opened to the public to great advantage?—I think they would. There has been great encouragement given to carving in wood, in consequence of the instructions that have been given in that branch of the arts.

2114. Do you think that it is very remarkable that in this country ivory has never been used in the arts, to the same extent as it is in France?—Yes; there was also a manufacture in Louis the Fourteenth's time, which is called buhl, inlaying in brass; it is a most exquisitely beautiful style of ornament; that is an art totally lost. I think if a buhl manufactory was established, it would have an immense sale; it is a most exquisite thing; it is the finest possible designs cut out in brass, and inlaid in tortoise-shell. Our people have no notion of executing any thing of the kind. I should say that that might be taught.

2115. In fact, you think that a simple knowledge of the arts would call into existence many materials of manufacture adapted to the arts, which are not even heard of now?—Yes; and such would be very valuable in commerce.

2116. You would recommend schools of design, as they have in France?—Yes, and upon this principle.

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Martis, 26^o die Julii, 1836.

MEMBERS PRESENT:

Dr. Bowring.
Mr. Ewart.
Mr. Hope.

Mr. Brotherton.
Mr. Strutt.

DR. BOWRING, IN THE CHAIR.

*Henry Howard, Esq., Secretary to the Royal Academy, called in;
and Examined.*

2117. *Chairman.*] HAVE you any observations, Mr. Howard, to make on the evidence that has been given before this Committee on the subject of the Royal Academy?—I wish to lay before you a few mis-statements which I think I observed there. First, the Royal Academy did not refuse a charter from George the Fourth, for fear that it would make them responsible. A charter was neither offered nor desired. Neither Banks nor Flaxman was known to the public before the establishment of the Royal Academy, as asserted. They were both students of that institution and received their education in it. Edmund Garvey did not resign his diploma, as asserted (qu. 909), but died a royal academician. It is not true that the Royal Academy tried to "obstruct the British Gallery in every way." The president, Mr. West, was consulted with other members of the academy by the eminent persons who formed that institution, and rendered his willing assistance; he was at first a member of that institution, but to avoid the appearance of an invidious selection, artists were afterwards excluded (qu. 980). It has been asserted (qu. 983) that some academicians send their canvas to the exhibition, with only a head upon it, and wait to finish it till they see what is hung beside it. It is hardly necessary to say that this assertion is as incorrect as it is absurd. It is not true that artists not members of the academy have no opportunity of varnishing their pictures. The president gives an order for that purpose to every artist who applies before the exhibition opens to the public, and, in point of fact, many such orders are issued. It is not true that the Royal Academy is a monopoly, or an exclusive body, as asserted. The honours and advantages of the academy are open to all artists who have merit to deserve them and who conform to those just, necessary and impartial conditions which the laws of the academy prescribe for their attainment. It is not true, as asserted (qu. 750), that the laws and regulations of the Royal Academy were, from its first formation made solely

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and exclusively for the interests of a private body; on the contrary, the laws and regulations of the Royal Academy were formed and have been sanctioned by the King for great public purposes, and, as his Majesty has declared, for the cultivation and improvement of the arts of painting, sculpture and architecture, and to this great end have they been administered, with undeviating zeal, integrity and disinterestedness. It is not true, that the pictures of foreign artists are unfavourably hung in the exhibitions of the Royal Academy; on the contrary, the work of a foreign artist is often received with more favour than a work of a similar class of merit from a native artist. On one occasion in particular, the French Ambassador, the Duke de Laval Montmorency, expressed his acknowledgments to the president, Sir Martin Shee, for the liberal attention paid to a large work by Gerard, which was hung in one of the best places in the exhibition. The witness confessed he could not name an instance to support his assertion (qu. 756). It is not true, as asserted, (qu. 678) that the money produced by the exhibition is in a great measure raised by the works of the artists not members of the academy. It is not the number but the excellence of the works exhibited which is the attraction of the public. The best exhibition can be expected to contain but few very fine works, and the largest mass of mediocrity may be considered to operate as a drawback upon the character of the exhibition. There is nothing for which the academy is so often censured by the public as for the impolicy of admitting such a quantity of indifferent material as tends to leave on the mind of the spectator an unfavourable impression of the whole display. Those artists who exhibit fine works are received into the academy by twos and threes every year. In the course of forty years there have been but two years without one or more vacancies, and six have been known to occur in one year. It is not true that the members of the Royal Academy devote a larger portion of the funds to the necessities of their own body than to those of artists not members. The gross sum expended in pensions to distressed members being 11,106*l.*, and the donations to artists not members and their families 19,249*l.* It is said that the academy has monopolized the patronage of the King and the nobility, but this is not, nor has it at any time been, the case. Some of those artists who have done great honour to the English school have been neglected by the patrons of art, and protected by the academy; for instance, Wilson, Fuseli, Stothard; on the other hand, many who were not members have been much patronized by the public. Alderman Boydell employed Romney, R. West, M. Brown, &c. Storchling, a foreigner, and not a member, was appointed historical painter to George the Fourth when he was Prince Regent. The late Sir George Beaumont and Lord de Tabley, did not limit their encouragement of art to the works of members of the academy. From its commencement to the present day it may with truth be said, that those who have enjoyed public favour possessed it in a considerable degree before they became members, and those who have not been so fortunate have received but little employment, in consequence of their becoming members. But, Sir, I have no intention of going *seriatim* through all the mis-statements or the complaints regarding the Royal Academy which have been made before this Committee; some of the more important of these accusations have been refuted by Sir M. Shee; many of them contradict each other; some are, surely, undeserving of reply; and it must be obvious, that almost all are connected with if not founded on personal disappointment. Looking generally at the evidence with which you have favoured me, it goes to charge the Royal Academy with inefficiency in the schools, partiality in the elections, a spirit of exclusion, a disregard of the interests of other artists and a selfish administration of the funds. The facts I purpose to lay before you in respect to these points will serve to place the academy in a more just light, I believe, than has been done in the evidence referred to.

2118. What is the present condition of the schools of the academy, and the terms upon which students are admitted?—With respect to the schools of the Royal Academy, nothing can be less exclusive than the regulations relating to the admission of students. The members have not reserved to themselves the right of admitting even their own sons to schools which are wholly supported by themselves. Any one, native or foreigner, without distinction, who can produce a good drawing, and a testimonial from a respectable person of his good moral character, is equally admissible. Even the name of the individual applying is not known to the council until after he is admitted. He then remains a *probationer* for three months, during which time he is required to make a drawing in the academy; and if that be approved, that is, if it be as good as the drawing first laid

laid before the council, he is regularly entered a student of the Royal Academy. In this manner are young artists admitted to a course of gratuitous instruction, which is to render them rivals to those who have fostered them, and perhaps ultimately to deprive their teachers of the patronage of the public, and their means of subsistence. The advantages afforded to the student in the Royal Academy are these: if *painting* be his pursuit, there are the school of the antique, the school of the living model, and the school of painting, all of which are under the superintendence of the ablest masters in the country. The use of a good library of books on art which is continually increasing by gifts and by purchase, a large collection of prints and some copies of the most celebrated pictures, the lectures of the professors, annual premiums for the best copies made in the painting school, and a biennial premium for the best original historical painting. Although the privileges of a student generally continue for ten years only, upon application to the council he may be re-admitted from year to year; but if he obtain any premium in the course of the ten years, he then becomes a student for life. Any student obtaining the gold medal at the biennial distribution of prizes may become a candidate for a travelling studentship, which will further enable him to pursue his studies on the continent for three years on a pension from the academy. The student in *sculpture* has the benefit of the schools of design, an admirable collection of casts; the library, in which are engravings from all the galleries in Europe; the lectures and premiums; and, in rotation, the contingent advantage of being enabled to study on the continent for *three* years. The advantage afforded to the student in *architecture* are the schools of design, the lectures, the library, which contains all the valuable works on architecture which have been published here and on the continent, annual and biennial premiums, and the contingent advantage of the travelling studentship. The school is unfortunately deficient in architectural models, and merely because the Royal Academy has no room in which to place them. The society, notwithstanding, purchased a fine collection of architectural casts a few years since, which had belonged to Sir T. Lawrence, and presented them to the British Museum, where they are arranged in an excellent light, and are available to all the artists of the country. The students in *engraving* are in nowise distinguished from the others; the same advantages are open to all. An extensive collection of engravings from the earliest times, which is in the library, was purchased by the academy, at the price of 600 guineas, chiefly with a view to the information of this class of students. I think, then, it must appear that the Royal Academy has not been remiss in endeavouring to render their schools as efficient as circumstances have permitted.

2119. Is there a published catalogue of the prints and books belonging to the academy?—Not very recently; they are about to make another; but there is a printed catalogue up to a certain day.

2120. Is the catalogue as it stands accessible to students now?—Yes.

2121. Are they allowed, under any circumstances, to take away books from the academy?—No, not to take away any.

2122. Have you any statement to make to the Committee on the subject of the Royal Academy's exhibitions?—That the rooms employed for this purpose are very unfavourable to the display of works of art is to be lamented, but it is not the fault of the academy, which has always been striving to improve them. On the death of the late secretary, about 26 years since, they constructed a new exhibition-room, in the space occupied by his apartments: it is at other times used as the school of painting. The ante-room and the great room have also received every improvement that could be introduced without affecting the exterior of the building. The works of all artists, without exception, are admissible in the exhibition, under certain regulations, which are extensively circulated and may always be known. The council examines them without referring to the name of the author. All such works as are considered to have sufficient merit are immediately received, and all those which are thought too inferior are immediately rejected; the want of merit or non-compliance with the regulations are the only grounds of exclusion. Such works as are of a more questionable character are marked with a D. as doubtful. The arrangement, which is entrusted to a committee of the council, then begins. The received pictures are put up first, and then as many of the doubtful as the rooms will admit; but it is impossible, till the greater part are hung up, to ascertain what number of works of such different sizes can be accommodated, and hence a necessity often occurs for excluding a work of acknowledged merit of large dimensions where smaller and doubtful

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works receive places which they little deserve. But the difficulties of a conscientious arrangement of the exhibition, I believe, can only be conceived by those who have made the experiment. It is hopeless, on these occasions, to satisfy all.

2123. To how many academicians is the admission or non-admission of pictures referred?—The president and council consist of nine, eight members and the president.

2124. Do the same members of the academy decide on the conditions of the first introduction and of the second; you state there is first a separation into those received and those rejected?—Those separations are made by the council; with respect to the arrangement of the pictures afterwards that is left to the committee of three or four, just as it may happen, liable to the superintendence of the council.

2124.* Does the hanging committee invariably consist of three or four members?—Generally; sometimes another is called in if expedition is necessary.

2125. What are the conditions on which exhibitors obtain the rank of an associate?—Any exhibitor may put down his name to become an associate.

2126. What is the average number of candidates for the honour?—At this time they have become very numerous; about from 35 to 45 has been the average for some years past.

2127. Does the number increase?—Perhaps it does a little; not very particularly. The election of associates rests entirely with the academicians, of whom a general meeting is held at the close of the exhibition before the collection is broken up, for the purpose of particularly examining and discussing the merits of the works of those whose names have been subscribed on the list. The election, if any be resolved on, does not take place until the first Monday in November, which gives time for a further consideration of the respective claims of the candidates; and it may be observed that it is particularly incumbent on the members to be very cautious in the election of an associate, as young artists do not always realize in the end the expectations they may have excited by one or two very promising efforts; and an associate has taken the first step towards becoming an academician. As vacancies occur, the academic body of 40 is recruited from this class of members, which are chosen from the profession at large. The list of academicians elected in the last 26 years (consisting of 33 names, which I beg to read to you,) will, I am convinced, require no comment, nor will any thing more be necessary to show in what spirit the elections are conducted. This is a list of the members:—

ACADEMICIANS elected since 1810:

1. A. W. Callcott.	18. William Daniell.
2. David Wilkie.	19. R. R. Reinagle.
3. James Ward.	20. Jeffery Wyattville.
4. Richard Westmacott.	21. George Jones.
5. Robert Smirke.	22. W. Wilkins.
6. William Theed.	23. C. R. Leslie.
7. George Dawe.	24. W. Etty.
8. Henry Raeburn.	25. J. Constable.
9. William Mulready.	26. C. L. Eastlake.
10. A. E. Chalon.	27. E. Landseer.
11. J. Jackson.	28. H. P. Briggs.
12. Francis Chantrey.	29. G. S. Newton.
13. William Hilton.	30. C. Stanfield.
14. Abraham Cooper.	31. W. Allan.
15. William Collins.	32. J. Gibson, R. A. Ed.
16. E. H. Baily.	33. C. R. Cockerell, R. A. Ed.
17. Richard Cook.	

2128. Will you be so good as to state to the Committee the financial position of the Royal Academy, and lay before them any account of its receipts and disbursements that you have before you?—I have not with me any notes upon that particular point, but I will furnish them to the Committee, if it is required. I think upon an average the receipts of the exhibitions are about 5,000*l*.

2129. What is the balance in hand held at this moment in the hands of the academy?—The academy have funded property which they have from time to time accumulated.

2130. What is the amount?—I believe about 47,000*l*.

2131. That

2131. That is invested in Government funds?—Yes.

2132. In the names of trustees?—There are four trustees, three of them *ex officio*, the president, the secretary and the treasurer, and one who is elected.

2133. So that the funds of the institution progressively increase?—Twenty thousand pounds of that fund is allotted to establishing pensions to necessitous members and their widows.

2134. What is the cost to the academy of their annual festivity?—From 250 *l.* to 300 *l.*

2135. What are the payments made to the officers of the academy?—The president, whose situation entails upon him very considerable expenses, has no salary nor any allowance beyond the other members. The keeper, for very arduous and important duties, receives but 160 *l.* per annum, with apartments. The secretary's salary is 140 *l.* per annum, with an allowance for apartments. The treasurer receives 100 *l.* per annum.

2136. Is he a member of the academy?—Yes; the librarian for attending three times a week 80 *l.* per annum. I believe in Sir Martin Shee's evidence he has stated it to be 100 *l.*; that is a mistake. The auditors and the inspector of works imported by any British artists for their own use, and which are in consequence allowed to pass the Custom-house duty free, have no allowance whatever. The visitors elected to serve in the painting school and in the life academy receive each one guinea for an attendance of more than two hours. The committee of arrangement have each two guineas for attending to that laborious and invidious duty the whole day. Each academican receives 5 *s.* for attending a general meeting, of which there are annually from five to ten. A similar allowance is made to members attending the meetings of council; *i. e.*, the council, which consists of the president and eight members, coming in by rotation, are allowed 45 *s.* to be divided at each meeting between the members present, which, if all attend, amounts to 5 *s.* each. I should have stated that the salaries of the professors are 60 *l.* a year for delivering six lectures.

2137. Are not the office of professor and some other office sometimes accumulated in the same person?—They have been in two instances; one is my own case.

2138. You are professor and secretary?—Yes.

2139. Is that according to the rules?—I conceive so. It is not for me to defend the academy on that point; they were pleased to elect me, I believe, according to the rules. The laws state "Pluralities are to be avoided as much as possible," which I apprehend means to say they are sometimes to be allowed. I only knew of two instances; the other was that of Mr. Fuseli, who was professor of painting and keeper at the same time.

2140. Now, are Mr. Fuseli's case and yours the only cases in which you knew that two offices have been united in the person of the same gentleman?—I believe formerly there was a case in which the office of librarian was given to Mr. W., who was afterwards keeper, which is in the gift of the King; but, on receiving that appointment, I believe he relinquished the first. From what I have stated, it will appear that the greater number of the academicians derive from the funds of the academy an income of from 25 *s.* to 50 *s.* per annum; that of the president and council may sometimes amount to 8 *l.* or 9 *l.* each, if constant in their attendance throughout the year. Instead of dividing their profits as other societies of artists do (and are quite justified in doing), the members of the Royal Academy have for above 60 years supported, without the smallest assistance from the nation, the only national school of art—a school in which all the best artists in the country have been reared, and which has given to the arts all the reputation and importance they possess. This they have done (which in every other country is done by the government) at an expense of above 240,000 *l.*, and have distributed 30,000 *l.* in charitable assistance to necessitous artists and their families. I am not aware of the existence of any other society of professional men equally disinterested and patriotic; and what I have stated will, I trust, show that it is well entitled to the gratitude of the arts and the country.

2141. Were you secretary to the academy in 1815?—Yes, I was.

2142. At that period was a communication made to the academy by the Government, on the subject of a national monument to celebrate the victory of Waterloo?—I am not perfectly clear as to that subject.

2143. Do you recollect any correspondence upon that subject?—If you think proper to ascertain that, I shall have no objection to wait upon you some other time and give you all the particulars. I am not prepared at present to say what

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the exact state of the case was. I know this generally, the academicians did every thing in their power, but the design appeared to have been relinquished, or else that it was not left to the academy to offer any plan or any regular suggestions on the subject.

2144. Is it not in your recollection, that the academicians were invited to communicate to the Government a plan for a national monument?—It is not, indeed. I know Mr. West, the president, drew up a scheme of his own, which he supplied to the committee of taste; but I believe it was entirely left to the committee of taste.

2145. Since you have been secretary to the Royal Academy, have the laws and regulations undergone any considerable change?—There have been some improvements made, and some little alterations; there are no substantial alterations.

2146. Do you think at the present time the rules and regulations are susceptible of any important improvement?—I imagine that no society can be said to be perfect.

2147. The Committee would be glad to hear from you any suggestion for the improvement of the laws and regulations of the society, to which they seem susceptible from your experience?—If I were aware that the academy was susceptible of any improvement on those points, I should of course lay it before the council.

2148. Do you think that the permanent number of academicians, on the whole, was a judicious arrangement?—I do not think if the number were extended there would be the same stimulus to young men to exert themselves.

2149. Must not the number of gentlemen voted to receive the honours of the Royal Academy depend very much on the number of artists, and that number fluctuating very considerably?—I conceive in a case of this kind where there are distinctions made, that unless those distinctions are applied to artists of very considerable merit they are no distinctions at all, they can have no good effect upon the art at large, and I do not think at any time there has existed in any country above 40 men of first-rate talent.

2150. What proportion of the proceeds of the exhibition are applied to the artists who are exhibitors, and not members of the academy?—There is no division of the receipts of the exhibition between members or artists of any kind.

2151. The whole of the receipts go to the Royal Academy?—The whole of the fund goes immediately for the general purposes of the establishment, and for charities.

2152. It has been stated, are you aware of the fact, that a letter was written by the committee of taste (appointed by Lord Castlereagh) to the academy, respecting the monument of Waterloo, to which no reply was given?—No, I am persuaded that could never have been the case, but I do not remember the particulars.

2153. You mentioned the librarian having attended three days a week, does that mean that he attends three whole days?—No, three different sittings; Monday in the morning, and again in the evening, and Thursday in the evening.

2154. And publicity is given to the hours of his attendance?—Of course each student has a copy of the laws and regulations of the academy, and that is one of them.

2155. It was stated by Sir M. Shee that the law excluding academicians belonging to other societies has not been acted upon, though it is still existing in the regulations?—That is so.

2156. Is there any instance in which an artist belonging to another society in London has been elected?—I believe not.

2157. Did not Mr. Stanfield resign his situation as connected with the Suffolk Gallery for the purpose of obtaining a Somerset House diploma?—He offered himself as an exhibitor in the academy, became first an associate, and then an academician.

2158. In order to offer himself as a candidate, did he not consider it a necessary preliminary to dissociate himself from the society with which he had been previously connected?—It may be so.

2159. In the notice that you give to exhibitors, is it not there stated that in order to fit themselves for candidateship it is necessary they should not belong to any other society?—I believe it does remain on the superscription of the annual list, that any artist may become a candidate who is 24 years of age, not an apprentice, nor a member of any other society of artists resident in London.

2160. Are

2160. Are the Committee to understand it is your belief that an artist belonging to another society would not, at the present moment, be considered incompetent to be elected?—I should think it would, because I have no instance where it has been acted upon.

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2161. Do you coincide with the opinions of Sir Martin Shee, that no relaxation should be made in the peculiar privileges enjoyed by the members of the academy as to retouching and varnishing of the pictures, the monopoly of the private view, the dinner and other privileges enjoyed by the academy?—If you ask me that question generally, I do not think any relaxation could be made. With respect to the first, varnishing, it is physically impossible to admit five or six hundred exhibitors for that purpose.

2162. Is it your opinion that the principle of self-election is on the whole the best, and that no reference should be made to any other constituent body?—I do not conceive it would be improved by any reference to any other. There are 40 artists who may be called the *élite* of the profession. They must be as good judges of the merits of the candidates as any other persons, and they are as little likely, at least, to be partial in their judgment, because it is shown by the evidence that it is the interest of the academy to elect the best artists.

2163. Are the opinions you have been expressing the opinions of your colleagues?—I cannot pretend to say what is the opinion of my colleagues.

2164. Has this been under discussion among the members of the academy?—There may be various opinions among a body of 40 men; it is impossible to say what their opinions may be.

2165. Do you think that any inconvenience has been found at the Society of British Artists and at the exhibitions of the British Gallery in allowing exhibitors to varnish pictures before exhibition?—I do not consider them to be at all under similar circumstances or in the same position as the Royal Academy. The rooms are so much higher and the works so much more numerous, it is with difficulty that 45 members can accomplish it; and how they would be able to do it, if they were to let in 600, I cannot conceive.

2166. But the extent (if it is well adapted to the exhibition of pictures in the Royal Academy) must be the same as in other places where pictures are exhibited, would it be more inconvenient than other places?—Not only the inconvenience would be greater, but I think it would be physically impossible to accomplish it.

2167. But how would it be accomplished elsewhere?—Unless a much greater length of time could be afforded to it than is possible. The object of the academy is to complete the arrangement of the exhibition as quickly as possible, because during the time of exhibition and during these arrangements the schools are necessarily shut up.

2168. Still that facility is granted at other exhibitions?—They have no schools to support, time is not so great an object to them, and their conveniences are much greater in proportion to the number of works they exhibit.

William Hilton, Esq., Keeper of the Royal Academy, called in; and Examined.

2169. *Chairman.*] WHAT is the present number of students in the schools of the academy?—I think about 500.

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2170. Does that include all those who attend the lectures?—They are admitted students for 10 years. We have no account of them after they go away from the schools, therefore it is impossible to say what number of students belong to the Academy. There have been 321 students admitted between 1825 and 1835.

2171. Is a list of the students daily recorded?—They write their name every time they attend the schools in a book for that purpose.

2172. Is there any observation you wish to make connected with the Royal Academy?—No, I have no observation I wish to address to the Committee. I am ready to answer any question they may choose to put to me as far as I am able.

2173. Do you not think that the election and regulations of the Royal Academy are susceptible of some improvement?—I am not aware that they are; they appear to me to be exceedingly well considered for the objects they have in view.

2174. What is the average attendance of students in the life academy?—It varies very much, but I should say from 15 to 20.

2175. What is the average attendance of students in the school of antique?—From 25 to 35.

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2176. Generally

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2176. Generally speaking, does the number of students increase?—Yes, I think it does.

2177. Is it your opinion that the number of 40, without any restriction or modification, is a convenient number for the management of the academy?—I should think that it is quite sufficient, and even more than sufficient.

2178. Is there a written record kept of the proceedings of the council?—Yes.

2179. That is accessible I believe only to the members?—To the members certainly.

2180. And you think the system of self-election has not in principle been found to operate unfavourably?—I cannot conceive it is possible it can be so, since the object of the academy is to elect all the best artists in the country. It is to the advantage of the institution that they should do so.

Benjamin Robert Haydon, called in; and Examined.

B. R. Haydon.

2181. *Chairman.*] YOUR opinion was asked as to the creation of a constituency; what do you consider to be the evils of the present system of self-election?—I think the present system of self-election is most pernicious. Sir Martin Shee was asked if he approved of a constituency, and he said it would produce all the evils that artists formerly complained of. Now, there were no evils complained of formerly from a constituency, but the evils complained of were that the directors, whom the constituency elected annually, refused to give up their power contrary to law; and those directors on a vote were expelled, and went to King George the Third and persuaded him to found an academy; and those directors, if there was an evil in the constituency, that was the evil. Those directors were the founders of the academy, and the present academicians are the descendants; therefore, if there were evils in the constituency, the evils were the abuse of the laws by the directors, who are the founders of the academy. That is my view of the question.

2182. Do you still adhere to the opinion in which Sir Martin Shee does not concur with you, that the academy was originally founded on intrigue?—I am convinced of it.

2183. But Sir Martin Shee gave evidence to the contrary?—He did not give evidence to the contrary, he only mentioned three names whom he said were inconsistent with intrigue,—Sir Joshua Reynolds, Benjamin West and Paul Sanby. Now all three of those men were complete intriguers, Sir Joshua Reynolds, Benjamin West and Paul Sanby. The academy asserted that Reynolds intrigued to get in a man called Bononi, an architect, and he was obliged to resign from their opposition.

2184. You have heard the opinion that has been given with respect to the number of academicians, and the necessity of confining them to 40. Do you agree in that opinion?—Certainly not.

2185. Will you state the reasons why?—I think 40 is by no means enough, in the present state of the arts; if 40 were chosen 68 years ago, when the arts were by no means in advance, and as there are many eminent men out of the academy, such as Mr. George Hayter, the painter of "Lord William Russell's Trial," Mr. Martin, and others, that is evidence that 40 cannot be enough because they are not included.

2186. It might be 40 was too many when the academy was instituted?—I think it was.

Mr. John Pye, called in; and Examined.

Mr. John Pye.

2187. *Chairman.*] HAVE you any thing to add to the evidence you have given, as to any encouragement that might be properly extended to the art of engraving in its higher department?—It appears to me that the art of engraving has attained considerable importance in this country, not only in the opinion of the English, but in the opinion of all the civilized nations in Europe, by its application principally to the embellishment of books. The English engravings, I think I may venture to assume, have in that shape penetrated into all the civilized countries in the world, but little has as yet been done for the encouragement of the art in this country in the way that it has been encouraged in France, and that way is, as it appears to me, almost exclusive on the continent, that is in its application to the decoration of rooms. In France I believe that it is almost impossible to go into any house of civilization and not find against the walls some prints

prints framed and glazed. The power of indulging in the same pleasure in this country appears to me beyond the reach of the people, generally speaking, on account of the very high price of glass. This is the point on which I desire to speak: I have procured, at the suggestion of an honourable member of this Committee, a list of the prices of glass in France, and also a list of the prices of glass in this country. The French glass in appearance, for all the purposes to which I alluded, is very much superior to the English glass, which will be seen by looking at the specimens which I now produce. [*The Witness produced two specimens of glass which were handed to the Committee.*] I am told that the glass trade in England is in the hands of a very few wealthy persons; that those individuals who might be disposed to speculate in the art of making glass, are prevented doing it by the great quantity of money required, and more from the duty that is paid to the Government than any thing else.

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2188. Will you put in the list of the prices?—Yes.

[*The following List was then handed in:*]

			England.			France.		
			£.	s.	d.	£.	s.	d.
26—24	-	-	-	16	6	-	2	-
28—24	-	-	-	18	6	-	2	-
32—24	-	-	1	3	-	-	2	3
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I inquired as to the quantity of glass that is imported in consequence of the superiority of the quality over the quality of the English, and the person who was good enough to give me this information, being one of the greatest importers in London, stated that they have altogether ceased to import French glass, in consequence of the duty on British glass having been reduced. The import duty on French glass is 10*l.* per hundred-weight, the duty on English glass is 1*l.* per hundred-weight. You will perceive that the duty of 10*l.* per hundred-weight amounts to a prohibition. He says that the duty on a piece of French glass that costs 2*s.* 9*d.* is 10*s.* I am not aware that I can add any thing to the communication that I have already made, except any thing that may tend to show the value of engraving in a commercial point of view, or in allusion to the encouragement it received before the war, when Mr. Alderman Boydell published so many prints which found their way into almost all the houses of civilization in this country. I have looked a great deal into the dwelling-houses of the people in France, and I have seen their rooms covered completely all over with engravings, while in England the same class of persons have not any.

Martis, 2^o die Augusti, 1836.

MEMBERS PRESENT:

Mr. Ewart.
Mr. Brotherton.
Dr. Bowring.

Mr. D. Lewis.
Mr. Hope.

MR. EWART, IN THE CHAIR.

Charles Robert Cockerell, Esq. R. A. called in; and Examined.

2189. *Chairman.*] I BELIEVE you are a member of the Royal Academy?—*C. R. Cockerell, Esq.*
I am. R. A.

2190. Have you ever been induced to turn your attention to the subject of competition, among artists, in the design and execution of public works?—Yes, 2 August 1836.
I have.

2191. What is the result of your observations generally on that subject?—I apprehend the principle of competition to be a good one under proper regulations, but I suppose that not being under proper regulations it may be ruinous to the undertaking and injurious to the persons engaged in the competition, because if all persons are invited, it is obvious that men who have had great experience, and rate themselves high, will not enter into such a competition, and therefore you lose the benefit of their competing.

2192. Mr. Brotherton.] In what way would you limit it?—If you get a number
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of bad opinions, and you find by your engagement you must conclude on one of those bad opinions, that of course is disadvantageous and ruinous to the undertaking.

2193. *Chairman.*] How far would you limit the number of competitors?—I conceive, of course, that is the first, the primary and most important consideration of how you will obtain sound opinions for the execution of a work. It is obvious you must induce the most eminent practitioners to enter into that, and they will not do so if they have not some regard paid to their experience. If all persons are invited of all ages, young and old, with and without experience, why, an old professor feels himself rather dishonoured by the company he finds himself in, and he will not accept the competition, in the first place; you lose therefore the benefit of his opinion.

2194. Where would you draw the line of demarcation?—I suppose that there never can be in any profession more than a very limited number of eminent opinions; we find that in all professions. You must then induce them to enter into it by the regulations of your competition, which I apprehend should be, that the competitors should be in the first place known as eminent in their particular walks, that they should have practised a certain number of years, that they should have gone through a regular course of study. If that is the case, if persons are invited under those regulations, every man feels himself honoured by the invitation and he will do his best. Therefore, I should suppose, that eminent persons should be invited with all regard, and that they should be quite secure that the programme is a correct one, and that the judgment finally should be pronounced by a fully efficient tribunal.

2195. Then if I understand you right, you would limit the competition to a certain number of the most eminent artists in the art which they pursue, and you would limit them by the test of experience, not admitting those who have not practised for a certain time, and gone through a certain course of instruction?—No, I would not entirely limit it, because I conceive it may be possible that a very young practitioner may have ability sufficient to entitle him to enter into such a competition; in that case I suppose he may have a right to challenge the committee who drew out the programme, to admit his services; he may put forward his pretensions, and it is then for the committee to judge whether he is likely to be a proper competitor. The object must always be in the competition to get the competition of sound opinions, or you do nothing, and it is not probable you will get sound opinions from unpractised persons; but if those persons are able to make good their pretensions, then I conceive that the committee will very safely say "This is a young man not quite on the footing of those eminent opinions which we wish to consult, but it appears to us there are sufficient grounds to admit him into the competition."

2196. How would you proceed next?—I should suppose that the subject would divide itself into three considerations, the programme, invitation and the final judgment.

2197. Would it not be a previous consideration to consider the proper constitution of the board or tribunal which is to decide?—Perhaps that should be the first, because, without that assurance, no wise man enters into competition.

2198. *Mr. Brotherton.*] Suppose the competition was general, as you propose, could there be any danger, provided you had a proper tribunal?—I have no doubt that in legislating on such a subject you will have moral views also, and you will not hold out an inducement and temptation to young men to leave their proper and legitimate studies and occupations, to run after a high prize, which it is not likely they should succeed in; I know that it is very injurious; I know that young men, by that system (carried too far, by the Commissioners for Churches, for instance) has led a number of persons into very great distress; I could name some individuals who have been sufferers by being brought prematurely forward by a chance, and have not been able to support that chance which has once put them into an eminent situation.

2199. Would not that be an evil that would correct itself?—It is a sad experiment to make; there is a good deal of misery occasioned by a bad principle being started and left to be corrected by experience; I have found that to be the case. It is most important, therefore, if it is not worth while to have sound competing opinions, that the most experienced and eminent practitioners should be invited, who should be quite secure that they would do themselves honour by the company

pany they are in, whether successful or not, and that a true judgment, not a fallacious one, in any way, would be pronounced on their works.

2200. If this tribunal be really efficient, has a really eminent practitioner any thing to fear from an inexperienced person?—Certainly not.

2201. *Chairman.*] Will you favour the Committee with your views on the constitution of a proper tribunal?—I should presume that the course to arrive at a proper tribunal would be, in the first place, to submit the productions to a general inspection and public exhibition; that of course will induce a great variety of criticisms and opinions, and will give an opportunity for the evaporation of all the least commendable feelings of emulation which enter into a competition. The public opinion will be pronounced more or less on the subject, and a great deal of trouble saved to the ultimate judges, and the variance of the criticisms will naturally point out and reconcile all parties to the necessity of umpires. Then, in the next place, the old classical principle might not be a bad one, namely, giving to each artist competing a couple of votes, and he may have his name written in these two votes, and he may give them to the first and second merit that he may discover. If his name is upon the vote he gives, he is in a measure accountable for that vote; you not only enlist his judgment but his generosity, and give him the opportunity of that additional merit. You will get in that way the opinion, I apprehend, of persons certainly competent, because they have gone through all the study and all the detail, and must at once be struck (being especially experienced persons in that particular subject) with the successful solution of the problem.

2202. On what classical authority do you base this mode of collecting opinions in a tribunal of artists?—It has been quoted in the preface of the "Exhibition of the Parliamentary Designs," as from Herodotus; it is termed *Ἀριστία*; it was in that instance applied to a political circumstance, but it was also, it appears, practised in the arts, and a remarkable example occurred at Ephesus, where the important decision was so made; but it appears that it was a general practice amongst the Greek artists. I conceive that this would be the second step towards a sound judgment on the matter. You would then have the current public opinion, and you would have the opinion of the persons who have especially studied the subject; then I suppose you will have always, in a matter of architecture, the opinion of some eminent architects of mature judgment, who may have retired from their profession, or who have not entered into the competition in question, and the object of their being admitted amongst the judges is, that, of course it being their art, experience would enable them to form a better, a satisfactory, and more technical opinion on the subject than other persons; but I would by no means limit the judgment to architects. There should be of course those who are particularly interested in the execution of the work, for whom the building is erected. There should be, according to circumstances, a great preponderance of such opinions, those supposed always to be accomplished persons, fully competent to the task of forming a sound opinion, and giving reasons for their opinion. I presume it would be satisfactory if they were to write, under certain heads given to them, such as for instance, plan, elevation or section, and convenience, accommodation and fitness, &c. &c. There would be a great objection to admitting too large a number of judges; I think they would lose their weight, and would repose too much on each other, and they would, I apprehend, lose their individuality and responsibility.

2203. *Mr. Brotherton.*] How would you have those judges elected?—It would be difficult for artists to elect the tribunal; but I conceive that a competitor might very well be permitted to challenge any individual of the jury just as you may at civil law, if he may have reason to know that there is partiality, or that there is an incompetency, or any other sufficient reason. If I were permitted to speak to any particular case, such as the late vast and most important competition for the Parliamentary buildings, I venture to think there ought to have been the opinions of architects not engaged in the concern, say two or more, then five or more scientific opinions of the Royal Society, who must, of course, have had particular opportunities of information on the scientific part of that mixed business (science and art) of architecture, such as sound or acoustics, ventilation, light, and all other philosophical questions involved in the undertaking; and then for the artist part, that which relates to form, composition, beauty, and all that belongs to the art, you should have five of the best opinions most approved in the arts, either belonging to some public leading institution, or others who may not

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belong to that public institution; say of the Royal Academy, and others out of the academy. I conceive, of course, there must be a large preponderance of the persons most especially concerned in the building: there should be twice as many of Lords and twice as many of Commons as there would be of the other description, so that in that way you would get a judgment of all the other details and use of the building, all the scientific information and advice on the subject, and all that which belongs to the fine arts.

2204. *Chairman.*] And you would get public opinion?—You would get public opinion first of all to guide that of the umpires.

2205. Were not the decisions of the ancients based a good deal on public opinion with regard to matters of this kind?—All the great authorities agree on that subject; they all admit that public opinion, especially in works of fine art, where feeling and unsophisticated sense are unquestionably of great value, because schools have their particular views, very often exceedingly dogmatical and limited; but in fine arts the public voice has always something of the *vox Dei*, if the expression may be permitted; but in architecture that must be under proper limitation, the fine art forming certainly a secondary consideration in architecture.

2206. You consider utility the primary object?—Yes; and then having built up a sound, healthy and well-proportioned body, you may invest that with any dress that may be in accordance with the fashion of the day; you may put on a dress of one age or another age, and you may always adapt those dresses very easily to a body so constituted.

2207. How far have the principles you have laid down for the constitution of an adequate tribunal been pursued in the formation of those tribunals which have been constituted in England?—I am afraid in England we have not hitherto put those in practice. I am not aware of any example.

2208. What has been the pervading character of such commissioners as have been appointed to decide upon these matters in England; who have been the judges selected, and for what reason would they appear to have been principally selected?—I apprehend, from the history of architecture in this country, that the aristocratical principle of our Government has been especially illustrated in those respects, and we have always, therefore, found patronage and the opinion of persons in authority prevailing in a great measure over public opinion and merit.

2209. *Dr. Bowring.*] Is that opinion a general one, or does it specially refer to the commissions nominated in modern times?—I think, from the earliest period of history in this country down to the present time, that that observation will apply.

2210. *Chairman.*] Does it appear that many of the persons who form the commissions have been selected rather for their rank and station than for their competency to judge of works of art?—I apprehend that is certainly the case.

2211. *Mr. Hope.*] Will you mention an instance of that?—I am not aware of any instance where the public voice has been consulted. Every instance of public works I am acquainted with has been so conducted that I do not know any instance where the public voice has been consulted.

2212. Do you mean to say that no persons distinguished for skill or knowledge have been members of commissions?—Certainly not. There have been persons of skill and knowledge who have entered into the composition of such a tribunal, but the pervading character of those tribunals has been that they have been selected rather from station and influence and rank than from artistical and scientific fitness.

2213. *Mr. Brotherton.*] Then, being a tribunal incompetent to judge, they may give a preference to the design that is really not the most excellent?—Certainly.

2214. In what way would you ascertain public opinion?—In a work of architecture, I would give weight only to written opinions, because a written opinion will contain its reasons in a succinct and clear manner; those reasons being placed before you in writing, you will accept or reject them by their validity, or by ballot, and will be lost; they cannot be so in conversation. Then I apprehend those written opinions are always under a certain responsibility; for instance, an eminent newspaper has its character to support for fair and scientific criticism, and it will therefore take, with some reserve, any criticisms that are offered. Now, I apprehend, on the late occasion, a great number of journals are solemnly committed to opinions given as far as they go. Then you have pamphlets and other works which, if they are written by persons not entering into the competition, are of course worthy of all due weight; therefore my answer would be, simply, that public opinion on architectural design can be ascertained chiefly on written and responsible opinions; and I would give all weight to

to their form or representation of what I call the public voice upon a design of architecture; not so in a work of art, because, in a work of art, as painting or sculpture, I should apprehend (with submission to better judgment on that department) that there feeling and natural unsophisticated taste come in, and ought to have great weight; and out of the mouths of babes you shall have a sound opinion on a work of art; not so upon a work of architecture, which is, I believe, an art more abstract, its effects arising from learned and experienced associations.

2215. *Chairman.*] As among the ancients public opinion must have been generally pronounced orally, have we not an additional advantage in consulting public opinion, by means of the press, because it is thereby more matured, and not so precipitately pronounced as it was in former times?—Yes, decidedly.

2216. Therefore, the press, having now become the organ of the public opinion, is another inducement to consult public opinion?—I apprehend so; that is my experience from many occasions where I found certain papers quoted as a good authority from the satisfactory mode on which those opinions had been put and reasoned upon.

2217. *Mr. Brotherton.*] You would exclude anonymous opinions?—I apprehend that a written opinion will always speak to the sense of every body, and will justify itself; and, therefore, that you would always distinguish that which arises from a bad feeling from that which is sound and well-reasoned.

2218. *Chairman.*] You would look to the matter?—Yes, a written opinion is more likely to be sound.

2219. *Mr. Brotherton.*] A responsible opinion you consider to be an opinion with a name?—I apprehend a public journal is responsible for every opinion coming within its columns, not under the name of an individual.

2220. *Chairman.*] Is it probable that, on such a subject, the most learned and well-considered articles would appear in reviews, and the articles in the reviews are anonymous?—Yes.

2221. And that circumstance shows you ought not to exclude all anonymous articles?—No; the character of the review is implicated, and therefore they will be cautious and well-considered opinions.

2222. *Mr. Brotherton.*] Then if you would allow all the writers in the public journals to pronounce an opinion upon your work, why should you object to a free competition from all classes, inasmuch as the writers of those opinions may be even your own clerks, with whom you would not enter into competition?—I conceive that there can hardly be in any profession more than a limited number of very eminent persons; and therefore if you are sincere in wishing to have sound opinions, you must go to them; if you want a high legal opinion you go to the high authorities in the law.

2223. *Chairman.*] I wish to know whether you do not think that the error which you suppose would be the effect of opening unlimited competition, would correct itself in process of time, and that the general principle might be allowed, since experience and frequently pronounced judgments would act as the means of repressing the indiscreet ardour of young students without any artificial restriction?—I can assure you that there has been sufficient experience of that kind if men could be wise, for the vast number of competitions we have had for the last 25 or more years, ought to have cured adventurers of such hopes; but it has not, nor will, while bad tribunals give the chance of a prize.

2224. Has the tribunal appointed on these occasions been a good one?—Almost always incompetent.

2225. *Mr. Brotherton.*] And have really eminent men ever suffered from it?—Of course they have suffered, because what was legitimately theirs as the reward for their attainments has often been put into the hands of inferior competitors, amongst whom they would not offer themselves. I have no doubt the character of this country has suffered very materially in reputation from that system of ill-regulated competitions. Competition, in the common sense, is abhorred by the old practitioners; it is either a colour for a job or a veil under which some favourite is introduced; it is commonly said "We must have a competition, but you shall have it;" or it is a cheap expedient to obtain a great variety of professional opinions without fee.

2226. *Chairman.*] Has not this arisen a good deal from the faultiness of the tribunal?—The tribunal has never been well enough considered; employers have seldom been sincere in the inquiry. They have never admitted the fact, that design

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as it affects national reputation is equally momentous with legal, medical or engineering opinions, where the danger being imminent you consult the best opinions.

2227. Was the National Gallery left open to free competition?—No; there had been many plans of eminent architects given from time to time, but I never heard it was open to general competition.

2228. You have favoured us as to the constitution of the tribunals appointed to decide on the selection of plans of public works in England; what is your opinion of the tribunals appointed for such a purpose in France; are they better or worse than the tribunals appointed in England?—I apprehend they are better, decidedly better understood and better in practice; an example is quoted of a very interesting kind. The following extract from a letter addressed to T. L. Donaldson, Esq. from Monsieur Vaudoier, member of the French Institute, is very remarkable: "I submit also to your judicious observation a monument already executed, in which I have taken a part, though not my production, of which the occasion is the following: General Foy, one of the most celebrated speakers in the French Chambers, died November 25, 1825. The death of a man, as illustrious by his military talents as by his eloquence, esteemed by all parties, caused a general grief. A spontaneous subscription, almost universal, in aid of his family, and for erecting a monument to his memory, was filled almost as soon as opened, and produced a million of francs. The monument was proposed for competition. The programme required that the ground should be 12 metres (about 13 yards) in the greatest dimension, geometrical drawings and perspectives, details of construction, estimate of expense which was not to exceed 50,000 francs; a model executed in relief on a fixed scale of large dimensions. Twenty-five of the most able architects figured in this competition, one of whom was my son Leon: the authors' names were rigorously concealed. After a public exhibition of eight days, during which the journals abounded in praises and criticisms, a numerous commission was composed, 1st of architects, sculptors and painters of the Academy of Fine Arts of the Institute; 2d, of artists not belonging to the Institute; 3d, of generals; 4th, of deputies; all of whom were called to choose the design to be executed. The generals and the deputies deliberated with the other members of the commission, but not finding themselves competent to pronounce upon an art which they had not studied, and fearing, by a conscientious vote, though possibly ill-placed, to fail (*fausser le jugement*) and to commit an injustice, had the delicacy to withdraw. The commission, thus reduced to artists, specially proceeded in various sittings to the determination, 1st, by eliminating 15 out of 25; 2d, by selecting from the 10 remaining the five best; 3d, by again selecting three out of the five of those which merited the preference and honour of the execution. Of these, the design of my son was chosen unanimously first, and the two who had come nearest the desired merit were rewarded."

2229. Does not that extract which you have just read from the letter of the French artist, embody the main principles which you have already laid down for the formation of a proper tribunal?—Yes, it does; the French have written and reflected so much upon the fine arts, and are so much in the habit of considering all subjects theoretically, as a learned and elegant people especially jealous of their national character for taste, that the authority of their writers may be safely consulted on such a subject. As an illustration of the ill effects of bad judges, I would say that, in the first place, if there is not an entire confidence in judges on the part of the persons competing, they are, of course, induced to adopt the meretricious attractions *ad captandum* of the art, rather than the sound principles which have no hopes of being attended to, so that competition in this way defeats itself, and every sort of impurity of art arises from their being exposed to incompetent tribunals, every kind of specious fallacy. Those who may have some hope in the judges, have that hope not unmixed with great diffidence, great apprehension; where an experienced competitor has given his principal pains and care, with great integrity, to the sound reasoning of his work, and he finds all that has gone for nothing, and the glare of a captivating and deceptive drawing has superseded all that honest labour, he is dissipated, and nothing but necessity would induce him to go again into a competition.

2230. Such are the effects of an inadequate tribunal?—Yes, and of course it is understood, that if the sentence of this tribunal is after all to be conclusive, the country or the employers are saddled with an incompetent work, so that the worst consequences to the public as well as the individual arise from an inadequate tribunal.

2231. Then the effects of incompetency in the tribunal are to discourage the artist and to mislead the public?—Yes.

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2232. And to injure the public?—Yes, to injure the art, the character of the country and the meritorious professor. The tribunal being properly formed, the next step is, the drawing up of the programme, which should be so framed as to be very precise upon the requirements, but to leave some latitude as to the mode of producing them; because it constantly happens that the professor, finding the programme drawn out by persons not professors of his art, is altogether mistaken in its premises, and therefore he would alter them, or substitute others; and if he does this, it may be at his peril, for his design will be eliminated. As there is a great difficulty in drawing up the programme, there should also be a certain latitude given to the professors. But I should say that the programme offered on the late occasion of the House of Commons was a model in most respects, because it gave with great precision the necessities, and it gave you the evidence upon which those necessities were founded, so that the persons competing had the same advantage with those who drew up the programme, and at the same time it was not absolutely limited so as to be destructive of a good result. Then a regulation of very great importance is, that on such an occasion all designs should be on the same scale; also, that you should not admit any of those delusive attractions of the art, such as light and shade, and colour and so on. In that respect that programme was remarkable, and obliged the competitors to outline only their geometrical elevations, admitting no colour whatever. Then I should propose, what appears to me from my experience a very important consideration, unfortunately not adverted to in that programme, that the observations should be on a larger scale than the plans, and that the scale of the elevation should be adapted to, and regulated by, the distance of the point of view. For instance, the elevation of a building to be seen very near should be on a very large scale, because as the details of the architecture would be particularly viewed, so the design should be particularly explanatory; but if at a very distant point of view, the scale may be smaller. Then there is also the paramount consideration in architecture, the cost, the expense. That always forms a great impediment and obstruction to the judgment or selection of a design. Now it occurs to me that there is a mode of approximating, in an easy manner, that would elucidate the cost and the geometrical merits of the respective designs, and it is the more to be recommended as it is of small cost of time to the competitors. It is this, that upon their designs they should give the cubical contents first, and then the superficial contents. Those two will give you the commonly received approximated modes of calculation, and you put your price, say 6*d.* to 2*s.*, according to the quality of the work, to the cube foot, and you put your price to the square, say from 100*l.* to 300*l.* per square, and that gives you the price of the building by two approximative modes of calculation. Then those calculations, which are of course done in a very short time, should be subdivided again into the cubical contents of the available and necessary apartments, and of the corridors, staircases and areas, which may be called the great communicating channels and portions of the building; that should be done both in the cubical and superficial contents, and the result of that is exceedingly important, because the whole geometrical merit of the scheme would be thereby at once illustrated. One architect will consume by bad arrangement 10 per cent. or 25 per cent. of his given contents simply in corridor and staircase and communication to his apartments. Another will give you all the communications necessary with five or even less per centage. A very little practice in geometrical consideration of architecture will at once show of how great value this method will be, and that is done very easily at a very small expense, illustrating at once the real economy of the building, both as respects its contrivance and its cost. The demand of an estimate is a great temptation to the architect to deceive himself, and to calculate with less precision the difficulties of his work; since cost is a strong point of recommendation to his design, it is too great a temptation to hold out, especially to young men, but if you have those contents you have the relative scale. You put your own price, which is always easily ascertained in a great metropolis where no man can have exclusive means of obtaining cheap work, and you see at once the relative merits.

2233. Mr. Hope.] I wish to know whether in the instructions drawn up on the late occasion of the competition for the building of the new Houses of Parliament the important point of cost was not altogether left out?—It was omitted, and very unfortunately.

2234. And therefore, in that respect, you consider those instructions deficient?—I do, in that respect. But there was a resolution to which I cannot point at this

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this moment, but which had the effect of stating that estimate would be a consideration with the Committee; there is a resolution to that effect.

2235. *Dr. Bowring.*] Is it a fact that the non-reference to any maximum of money leads to great embarrassment, among artists in general, in the preparation of the plans?—O, certainly.

2236. *Chairman.*] The next point is the invitation?—The invitation we have in a great measure discussed. I am of opinion that if the matter is considered momentous and imminent, you would proceed as you do in any other similar society, as medical, legal, or engineering, and that you would not lose your time and risk the health of your patient by consulting an incompetent advice; but you would take care so to regulate your invitation as to make it an honour to those who are invited, giving the most liberal view of the subject. If a young man wishing to distinguish himself has the ability, and can recommend himself properly to the directors of the undertaking and make good his pretensions, he may then be admitted, and he would be admitted by the consent of those parties who are honoured by the invitation.

2237. Have you any remarks to make on the manner in which the names of competing artists are sent in?—I am really of opinion, if the tribunal is thus to be constituted, you can never tax it with partiality, and therefore there is no reason why a competitor should not put his name at once, because you cannot suppose that any canvass he could make among his friends, or any attachment they may have to him, would overrule the justice of the case. You cannot suppose that, and therefore I am of opinion that in all important competitions the name of the artist should be affixed; for to conceal his name is a fallacy, because the artist's pencil is as well known to his friends as his hand-writing.

2238. Is not the contrary the practice in France, as well as in England; is not the name concealed in France?—Yes, it appears so. There may be a difference of opinion on that subject; and concealing the name has the good effect of sparing the competitor the disgrace of failure, and it may in some measure obviate favouritism.

2239. With respect to the last division of the subject, which you alluded to at the beginning, the judgment of the tribunal, what remarks have you to offer on that?—I think they ought to be written opinions, because it obliges the judge to be more deliberate in the judgment he gives, and there is a kind of responsibility; there is less probability of insufficient motives if the opinion is written; therefore I should presume it would be right that every judge should have the several heads put before him of ichnography, or plan, elevation, or orthography, convenience, arrangement, light, hearing, and so on; so that, having the subject divided before him, he should put his private reasons for preference, with his name under each of those heads; there can be no objection to such a system, these becoming the vote or ballot papers.

2240. What do you consider the state of the architecture in this country; how far it is improving here?—As the science of building, it has greatly improved by the introduction of concrete, cement, and the use of iron, which has made as it were a revolution in the art of building, giving us advantages unknown to our forefathers; but as an art, I apprehend architecture has by no means gained; on the contrary, as a fine art, I do not believe the principles of architecture have been so well understood as they were formerly. It has not been either so fashionable a subject or one discussed by ingenious and learned individuals, whose minds have been engrossed in the momentous discoveries in mechanical and physical science; and the proof is apparent in the obvious want of principle in the art in all undertakings. It is a matter of caprice whether Gothic, or Grecian, or Elizabethan, or Chinese, or any other style is the best; and yet it can never be doubted that the art is regulated by incontrovertible principles, which are ascertainable and have been understood at former periods. At present our taste is purely one of imitation, and not of invention, as in all former periods. I illustrate that by observing, that in the more speaking features of architecture, the ornamental parts of sculpture for instance, it is obviously absurd that we should admire the Elgin Marbles, and pride ourselves as a nation in possessing them, when we propose to erect vast national buildings which are to be durably decorated with the barbaric carvings and disgusting monstrosities of Gothic architecture.

2241. Do you not think that taste in architecture in England is much more under the control of fashion than the direction of principle?—Decidedly so.

2242. Does

2242. Does not that proceed from the ignorance in matters of taste in the mass of the country?—No doubt of it.

2243. In your opinion, is the present rage for Elizabethan a proper or improper taste?—It is obviously improper, because it is an imperfect and incongruous imitation of both Grecian and Gothic styles. It does not attain the beauties of Grecian architecture, and it has adulterated the beauties of Gothic.

2244. Is there any thing like a pure style of Elizabethan architecture?—There is no such thing, nor has it ever had the term; the term Elizabethan never has been known in architecture till the present age. The French term it more properly *renaissance* or revival of classic taste.

2245. In its origin it is spurious?—Spurious and bastard; it is an adaptation of the Italian and Grecian architecture on the old English mode of building, and the only recommendation of it is, that it reminds us of our aristocratical prejudices.

2246. Do not you think, in proposing a scheme for any public building, it is in the first place desirable to lay open to the artist as much as possible the power to avail himself of every existing kind of architecture, so that he may choose that which is best adapted for the purpose for which the building is intended?—Surely, he giving his reason for his choice.

2247. Giving him space, situation and ample scope in the choice of his style?—Yes.

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Sabbati, 13^o die Augusti, 1836.

QUESTIONS answered by Baron Von Klenze, Architect and Privy Councillor to His Majesty the King of Bavaria.—(Translated from the French.)

2248. HOW many schools of design are there in Bavaria?—There are in Bavaria 33 schools in which drawing is an essential part. In every school with us, in fact in every village school, drawing is taught. There are at this moment 33 real schools of design established; there are 30 secondary schools for artisans, called "*Gewerb-schulen*," and three primary or polytechnic schools.

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2249. Is design a part of national education?—An integral part.

2250. What is the course adopted in teaching design as a part of national education?—I think the best way will be to explain all the course. Every school among us has a class of design, even in the smallest villages. When they leave the schools, if any of the scholars wishes to devote himself to any particular branch of art, then he enters in one of the 30 secondary schools which I have mentioned. In those secondary schools instruction is given to all those who are to be devoted to the arts and to manufactures, to civil engineering, to architecture, to roads and bridges, and even to agriculture, because there are schools of agriculture, and to waters and forests. In those secondary schools they remain three years; after those three years are expired, the young people determine what branch they will embrace, as I have just said, and then they enter the polytechnic schools, and there they finish their education.

2251. When they enter the polytechnic schools, is it necessary to devote themselves to some profession?—Yes; that is to say, they are not exactly obliged to do so, but the instruction is divided there into different branches. For example, there is a chair for the waters and forests, a chair for the architecture, a chair for manufactures, for physic, &c., and for the mines, and, in short, for every branch.

2252. Then when they enter the polytechnic schools the students are distributed according to the profession which each one chooses?—Yes.

2253. In the primary schools, in what manner are the pupils instructed in design?—In the primary schools they are instructed in linear drawing, both in free drawing with the hand and in geometrical drawing. In those schools they only learn to draw in outline, triangles and every kind of perspective, and the simple element of ornaments, but only in outline. Every species of embellishment as to drawing is strictly prohibited in the primary schools.

2254. Then all the children in Bavaria have an education in linear drawing?—If they wish. In the primary schools they are asked whether they will learn design; and if they will, it is done; but if they will not, it is not forced.

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2255. But generally they all learn it?—Almost all of them; but they are not compelled.

2256. Are they compelled to receive general education?—No, they are not forced; it is not at all necessary; they all do it voluntarily. But when they enter the secondary schools, where the arts and manufactures are taught, there they are obliged to learn the art which they have adopted.

2257. Up to what point do the schools of design go?—They ascend from the primary schools to the secondary schools, and there we have adopted the principle of making them continue as long as possible to learn outline; they make them study form very strictly in those schools; they go so far as to enable them to do many things very difficult, to design architecture very correctly, and such things, and then they begin modelling. Then the last are the polytechnic schools, of which there are three. Before they arrive at the polytechnic schools all who wish to devote themselves to trade diverge to those pursuits, and those who wish to devote themselves to the higher branches of engineering, enter the polytechnic schools. In the polytechnic school they are instructed in all that relates to engineering, architecture, the waters and forests and the mines; all that is completely taught. They learn to model and to form all the designs in so complete a manner that they are not surpassed by any, except by those who are professionally sculptors and painters, and who go still further in studying those branches, and they enter the academy where their education is completed.

2258. You are understood to say that all the artists of Bavaria receive a previous scientific education?—Yes; but besides that they are receiving at the same time a classical education in the polytechnic schools. In the primary schools they learn only German; in the secondary schools, French, history, geography, natural philosophy, chemistry; all that instruction goes on at the same time with drawing, and all who pass an examination in architecture or any branch of design must be acquainted with Latin and Greek to a certain point.

2259. Are there not a number of celebrated artists in Bavaria who have not received this education?—There are, because this is only a recent system, and hardly any living artist of any distinction has followed this course of education, except by following his own inclination at his own expense, or that of his friends. In Germany they are more regular in the course of education they pursue, and therefore some artists of their own accord have followed this system even now; but, hereafter, all who wish to obtain an employment by Government must have gone through this course of education, newly organized by the present King, who is a great promoter of fine arts.

2260. Have you any institution in Bavaria such as the Gewerbe Institute in Berlin?—No; in our secondary schools they receive an education in the arts of manufacture, but not to so great an extent as at the institution in Berlin.

2261. The Gewerbe Institute at Berlin is an institution for the manufactures as well as for the arts, that is where the arts and manufactures are united to form manufacturing artists?—Yes.

2262. Do you think that the Gewerbe Institute at Berlin is the best institution of that kind on the Continent?—Certainly.

2263. For the purpose of instructing a manufacturer in the arts, is not it necessary that the artist manufacturer should study the peculiar manufacture to which he is going to devote himself as well as the arts?—Certainly.

2264. It is not enough to be an artist, but he must also be a manufacturer?—Certainly.

2265. You must entirely unite the trade with the art?—Yes.

2266. Among the higher classes in the gymnasia and in the universities, do they receive any instruction in art?—No; those who wish to cultivate those tastes take private instruction.

2267. Are the richer and higher classes in Bavaria generally well instructed in design, or is it generally neglected in their education?—They are generally instructed in it; they have a general knowledge of design.

2268. Does the Bavarian government publish works for the instruction of the people in these branches?—At present it has not published any, but there is an ordinance to that effect.

2269. Do you know the works published at Berlin by Monsieur Beuth?—Yes.

2270. You

2270. You have not such works in Bavaria?—We have none such at present. There are some such works published by private individuals, but not by the government.

Baron Von Klenze.

13 August 1836.

2271. Do you think it would be an advantage to the people, especially to the manufacturers, that the government should publish such works?—A very great advantage.

2272. Especially such works as those which are published at Berlin, which are so expensive that an individual could scarcely undertake them?—Certainly.

2273. You think it would be of great advantage to manufacturers?—A very great advantage. Since that work has been published at Berlin, wherever you go lately, you see everywhere in the shops the influence of that work; it has done a great deal of good.

2274. In Bavaria you are going to imitate the example of Prussia in that respect?—Yes, but not on so expensive a scale.

2275. It is necessary that such a work should be drawn with the utmost correctness?—Certainly, you must employ the first artists.

2276. And consequently the government must undertake it and not a private individual?—Yes; at present every thing is done by private individuals. I have myself published a work of "Greek Ornaments," but it is always difficult; it costs a great deal, and therefore it is necessary that it should be done by the government.

2277. Besides the government work issued by Mr. Beuth, what are the best works containing specimens for manufacturing artists in Germany?—One of the best works is the work of Mr. Zahn, of Berlin, published in 1831; it is the ornaments of all classical epochs of art—"Ornamente aller classischen Kunstepochen nach den Originalen."

2278. Have you ever turned your attention to the advantages and disadvantages of academies?—In the countries where the fine arts are not much promoted by the government or the public, there I think academies are useful and advantageous as schools of art; but where the arts are much practised they are of less value.

2279. Do you think that the academy ought to be merely a school for instruction in the arts?—No, it ought to have a double end; to be a school and to extend the arts and sciences. I think, besides giving instruction, it may be also an institution as in the case of the Institute of France, for the promulgation of the arts in general, and where the government may obtain any information with respect to the arts which it requires, from the men of science who are collected together there. With us, if any question of science arises, it is referred to those academies for their decision.

2280. Has public opinion much influence upon the election of the academicians?—Not directly, but indirectly it has; the men who are most celebrated among the public for their attainments are generally chosen by the academicians.

2281. With respect to galleries; will you have the goodness to state to the Committee your ideas with respect to the construction of a good gallery, and the arrangement of the pictures and statues?—In the galleries at Munich, of which I was the architect, I thought it was essential to separate the statues and the pictures, because the one and the other are so different in the light, and so on, that they require, that it is difficult to unite them in the same building, without sacrificing the one to the other. For the gallery of sculpture, I thought it was desirable to arrange them historically. There were two modes of arrangement hitherto pursued, the one the mythological or ideal, and the other the historical. I thought it right to follow the historical plan. I began with the Egyptian the first, because the Greek art sprang from the Egyptian. Then after the Egyptian room, the hall for the ancient Greek or Archaic sculpture, which is the second room. The third room is the school of Egina; here we have the famous Egina Marbles. Next comes the room for the school and the times of Phidias. Then come two rooms for the most beautiful Greek epochs; after that there are three rooms, in which there are no statues, but they are richly painted in fresco, representing the history of the ancient gods and heroes, to refresh the eye after having seen the statues, by the sight of colours again. After those rooms begins the second gallery of sculpture; it begins with a room in which there are Heroes and other celebrated persons. Here we begin the Roman art: two very large rooms contain the Roman art. Then we come to the last room, in which

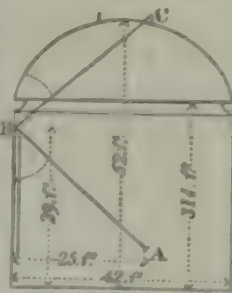
Baron Von Klenze.

13 August 1836.

are placed some modern statues, since the "*renaissance*" to our times, in order to show how ancient art has entered into modern art. With respect to the collocation of the statues, my object has been to light them all from *one side only*; and the principle on which I have differed from all the museums hitherto constructed, is, in the employing of colour as a ground for the statues, instead of a dirty gray wall. I have put the deepest and richest colours, so that all the statues have the appearance of being quite new and fresh, in consequence of being relieved by the depth of the back ground. The ceilings also are very rich, being decorated with gilded stucco. The floors are also very ornamental. In showing the works of antiquity, you must not hesitate to show them in contrast with richness of colour. In the Roman hall, where the sculptures are all of deep coloured marble, the walls, on the contrary, are of a light colour.

2282. Will you have the goodness to describe the construction and arrangement of the gallery of paintings?—The gallery of paintings (or pinacotheca) is destined to receive all those objects of art which are represented upon a plain surface; that is, those which have no relief, such as pictures, drawings, engravings, enamels, glass painting, mosaics, &c. The first floor contains the pictures, and the entrance floor contains the other objects. With respect to the pictures, this is the system which has been adopted: They are placed according to the schools. I wished to allow the possibility of arriving at any particular school without going through another, and for this purpose I have a corridor running the whole length of the building, which communicates with each separate room. The large pictures are in very large rooms, lighted from above; the smaller pictures are in small rooms, lighted with a side light from the north; such is the general disposition. The rooms are so arranged that the spectator is not annoyed by reflected lights; but wherever he stands he sees the pictures without any reflection. With regard to the classing of the pictures, there is first a large ante-chamber, which is extremely richly ornamented, but only with white and gold; no colour. It is ornamented with six large pictures, portraits of the founders of the gallery. There is a room attached for restoring pictures and for copying, upon a special permission being given to take down a picture from the walls of the gallery for that purpose; it serves also for the exhibition of pictures newly purchased. The first large room is for the ancient Flemish school, with three smaller rooms attached for the smaller pictures; after that a great room for the ancient German school, with four small rooms; then three large rooms for the more recent Flemish school, with ten small rooms; then a room for the French and Spanish school, and then three large rooms, one of which is 93 feet long, for the Italian school, and three small rooms for the smaller pictures. Then there are some rooms attached for the subordinate purposes of the gallery. Then, on the entrance floor, there is a gallery for engravings; one for original drawings of the great masters; there is a considerable space for ancient paintings; such as the ancient terra cotta vases, mosaic; and the other rooms are for paintings executed by means of fire; such as glass, porcelain, enamels, &c.

2283. What is the greatest height of your rooms in the gallery of paintings; what is, the height and width of the largest picture they would contain in English feet?—The rooms of the principal floor are 52 feet high to the top of the vaulted ceiling, 31½ feet to the springing. The width 42 feet. The principle upon which regulated, in consultation with the director of the gallery, fixed upright against the point at which the top of the was assumed to be 29 feet, distance from which it should being drawn from the eye of picture, B, a line of reflection, the same angle with the the lantern.



2284. Does any person reside in the building?—No person is allowed to reside in the building for fear of fire.

2285. Is the building fire-proof?—It is entirely fire-proof. All this gallery is heated with warm air, in order to preserve the pictures from humidity, which is very essential for the preservation of the paintings, and more particularly in such a climate as this of England.

2286. Should

2286. Should the temperature be always the same?—As much as possible; in winter the temperature should never be less than ten degrees of Reaumur. Baron Von Klenze.

2287. Have you not also several provincial galleries in Bavaria?—Yes; we have three at present, at Augsburgh, Nuremberg and Schleissheim, and they are going to establish several others in other principal towns. 13 August 1836.

2288. All those galleries are open to the public without any payment?—Yes, it is open to everybody. It is most expressly prohibited to take the least payment.

2289. Do you think it is desirable in a picture gallery to put over the different schools the name of the school, and upon each picture the name of the painter and the time when he was born and died, and perhaps the name of his master?—Certainly.

2290. Have you also a catalogue raisonné?—We have; that is quite necessary.

2291. Have not you in 'Bavaria what are called Kunst-vereinse, or associations which purchase works of art and dispose of them by lottery to the contributors of the lottery?—We have. Those galleries are open all the year round, and they act as a very great encouragement to art in that branch which does not receive the patronage of the Government, which is of course confined to pictures of the highest class.

A P P E N D I X.

STATEMENT of the Conditions, if any, on which the APARTMENTS at SOMERSET HOUSE were originally bestowed on the ROYAL ACADEMY; and of the period for which they were granted, whether unlimited, or terminable at the pleasure of the Crown, or otherwise;—RETURNS of the Number of EXHIBITORS at the ROYAL ACADEMY in each of the last Ten Years (1824 to 1833), distinguishing the Number of Exhibitors Members of the Academy, from the Number of other Exhibitors;—RETURNS of the Number of WORKS of ART EXHIBITED at the ROYAL ACADEMY in each of the last Ten Years (1824 to 1833), distinguishing for each year the number of Historical Works, Landscapes, Portraits, Busts and Architectural Drawings, respectively contributed by Members of the Royal Academy, from the Historical Works, Landscapes, Portraits, Busts and Architectural Drawings, contributed by other Artists;—RETURNS of the Number of PROFESSORS in the ROYAL ACADEMY; of the Number of Lectures required by the Rules of the Academy to be Annually delivered by each Professor; and, of the Number of Lectures which have been Annually delivered by each Professor during the last Ten Years (1824 to 1833).

STATEMENT of the Conditions, if any, on which the APARTMENTS at SOMERSET HOUSE were originally bestowed on the ROYAL ACADEMY; and of the period for which they were granted, whether unlimited, or terminable at the pleasure of the Crown, or otherwise.

THERE are no expressed conditions on which the apartments at Somerset House were originally bestowed on the Royal Academy. The Royal Academy of Arts took possession of the apartments which they occupy in Somerset House, in April 1780, by virtue of a letter from the Lords Commissioners of the Treasury to the Surveyor General, directing him to deliver over to the Treasurer of the Royal Academy, "all the apartments allotted to His Majesty's said Academy in the new buildings at Somerset House, which are to be appropriated to the uses specified in the several plans of the same heretofore settled."

The Royal Academy received these apartments as a gift from their munificent founder, George the Third; and it has been always understood by the members, that His Majesty, when he gave up to the Government his Palace of Old Somerset House (where the Royal Academy was originally established), stipulated that apartments should be erected for that establishment in the new building. The Royal Academy remained in the old Palace till those rooms were completed which had been destined for their occupation; plans of which had been submitted to their approval, and signed by the President, Council and Officers.

RETURNS of the Number of EXHIBITORS at the ROYAL ACADEMY in each of the last Ten Years (1824 to 1833), distinguishing the Number of Exhibitors Members of the Academy from the Number of other Exhibitors.

	1824.	1825.	1826.	1827.	1828.	1829.	1830.	1831.	1832.	1833.
Members -	46	42	44	43	45	48	44	45	48	45
Students -	136	136	134	144	150	146	147	162	160	159
Others -	362	386	379	414	466	439	490	490	477	449
TOTAL -	544	564	557	601	661	633	681	697	685	653

RETURNS

RETURNS of the Number of Works of ART EXHIBITED at the ROYAL ACADEMY in each of the last Ten Years (1824 to 1833), distinguishing for each year the Number of Historical Works, Landscapes, Portraits, Busts and Architectural Drawings respectively contributed by Members of the Royal Academy, from the Historical Works, Landscapes, Portraits, Busts and Architectural Drawings, contributed by other Artists.

	MEMBERS.	STUDENTS.	OTHERS.	TOTAL.
In 1824:				
<i>Viz.</i> —Historical and Poetical Works -	22	42	45	109
Landscapes, Views, Animals, &c. -	30	23	166	219
Portraits - - - - -	70	156	291	517
Sculpture, Statues, Relievos, Gems	7	23	29	59
Busts - - - - -	5	24	5	34
Architecture - - - - -	12	27	60	99
	146	295	596	1,037
In 1825:				
<i>Viz.</i> —Historical and Poetical Works -	32	38	66	136
Landscapes, Views, Animals, &c. -	18	19	305	342
Portraits - - - - -	74	158	181	413
Sculpture, Statues, Relievos, Gems	4	22	26	52
Busts - - - - -	8	31	21	60
Architecture - - - - -	8	13	48	69
	144	281	647	1,072
In 1826:				
<i>Viz.</i> —Historical and Poetical Works -	30	39	53	122
Landscapes, Views, Animals, &c. -	35	24	218	277
Portraits - - - - -	58	157	269	484
Sculpture, Statues, Relievos, Gems	7	30	37	74
Busts - - - - -	9	33	9	51
Architecture - - - - -	8	25	64	97
	147	308	650	1,105
In 1827:				
<i>Viz.</i> —Historical and Poetical Works -	34	38	40	112
Landscapes, Views, Animals, &c. -	52	29	231	312
Portraits - - - - -	78	136	262	476
Sculpture, Statues, Relievos, Gems	7	26	26	59
Busts - - - - -	2	26	6	34
Architecture - - - - -	14	29	91	134
	187	284	656	1,127
In 1828:				
<i>Viz.</i> —Historical and Poetical Works -	31	46	52	129
Landscapes, Views, Animals, &c. -	36	24	261	321
Portraits - - - - -	70	143	309	522
Sculpture, Statues, Relievos, Gems	4	27	36	67
Busts - - - - -	8	26	15	49
Architecture - - - - -	12	27	87	126
	161	293	760	1,214
In 1829:				
<i>Viz.</i> —Historical and Poetical Works -	33	41	110	184
Landscapes, Views, Animals, &c. -	31	35	180	246
Portraits - - - - -	75	199	299	573
Sculpture, Statues, Relievos, Gems	7	18	28	53
Busts - - - - -	4	38	24	66
Architecture - - - - -	11	26	64	101
	161	357	705	1,223
In 1830:				
<i>Viz.</i> —Historical and Poetical Works -	45	62	60	167
Landscapes, Views, Animals, &c. -	40	27	252	319
Portraits - - - - -	73	150	310	533
Sculpture, Statues, Relievos, Gems	6	33	31	70
Busts - - - - -	6	40	21	67
Architecture - - - - -	5	33	84	122
	175	345	758	1,278

NUMBER of Works exhibited—*continued*.

	MEMBERS.	STUDENTS.	OTHERS.	TOTAL.
In 1831:				
Viz.—Historical and Poetical Works -	47	34	72	153
Landscapes, Views, Animals, &c. -	37	33	220	290
Portraits - - - - -	47	163	301	511
Sculpture, Statues, Relievos, Gems	3	32	36	71
Busts - - - - -	5	46	21	72
Architecture - - - - -	8	31	98	137
	147	339	748	1,234
In 1832:				
Viz.—Historical and Poetical Works -	39	43	63	145
Landscapes, Views, Animals, &c. -	45	27	224	296
Portraits - - - - -	69	139	325	533
Sculpture, Statues, Relievos, Gems	10	30	36	76
Busts - - - - -	3	40	27	70
Architecture - - - - -	12	23	74	109
	178	302	749	1,229
In 1833:				
Viz.—Historical and Poetical Works -	36	51	54	141
Landscapes, Views, Animals, &c. -	49	27	233	309
Portraits - - - - -	71	185	275	531
Sculpture, Statues, Relievos, Gems	6	38	40	84
Busts - - - - -	4	44	27	75
Architecture - - - - -	5	27	54	86
	171	372	683	1,226

Note.—In the early years of the Institution, the Members were not limited in their Contributions to the Annual Exhibitions; but as the Artists of the Country became more numerous, the Members restricted the number of their own Works, and opened additional Rooms for the general accommodation. Of the Portraits, it may be observed, that between two hundred and three hundred, annually, are Miniatures.

RETURNS of the Number of PROFESSORS in the ROYAL ACADEMY; of the Number of Lectures required by the Rules of the Academy to be Annually delivered by each Professor; and of the Number of Lectures which have been Annually delivered by each Professor during the last Ten Years (1824 to 1833).

There are five Professors in the Royal Academy; *viz.* those of Anatomy, Perspective, Architecture, Sculpture and Painting; each of whom is to deliver Six Lectures annually. The Number of Lectures delivered in the Academy, during the last Ten Years, is as follows:—

	1824.	1825.	1826.	1827.	1828.	1829.	1830.	1831.	1832.	1833.	
Anatomy - - -	6	6	6	6	6	6	6	6	6	6	189 Lectures.
Perspective - -	6	4	4	6	-	-	-	-	-	-	
Architecture - -	(a)	-	-	-	-	-	-	6	6	6	
Sculpture - - -	6	(b) 1	(c) 3	3	5	6	6	6	6	6	
Painting - - -	6	(d)	4	6	6	6	6	6	(e)	3	

(a) Professor prevented by a defect in his sight; in the last three years the Secretary read for him.

(b) Professor ill.

(c) Professor died.

(d) Professor died.

(e) Professor resigned.

By Order,

Henry Howard,

Sec. R. A.

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II.--LIST of the PRINCIPAL MANUFACTURING DISTRICTS relative to which
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ENGLAND AND SCOTLAND:

- BIRMINGHAM - *Wiley* I. 748-807; *Cockerell* I. 1428-1482; *Wyon* I. 1667-1778;
Howell II. 66-143.
- COVENTRY - *Eld* I. 482-534; *Howell* II. 66-143.
- EDINBURGH - *Skene* I. 1100-1216; *Hay* II. 390-493-6.
- MANCHESTER - *James* I. 331-357; *Nasmyth* II. 290-330.
- NORWICH - *Barnes, P. and R.,* I. 1320-1427.
- OLNEY, Bucks - *Millward* II. 144-203.
- PAISLEY - *Hay* II. 390-493-6.
- SHEFFIELD - *Smith* I. 99-160; *Cockerell* I. 1428-1482.
- SPITALFIELDS - *James* I. 331-357; *Gibson* I. 358-412.
- WORCESTER - *Howell* II. 66-143.

PLACES ABROAD:

- BAVARIA - *Von Klenze* II. 2248-2291.
- BELGIUM - *Bogaerts* I. 1482-1497.
- BERLIN - *Waagen* I. 1-98; *Morant* II. 497-579; *Solly* II. 1824-1881; *Von Klenze* II. 2248-2291.
- BRUGES - *Barnes, P. and R.,* I. 1320-1427.
- FRANCE - *Howell and Butt* I. 413-454; *Morrison, M.P.* I. 161-269; *Smith* I. 270-299; *Butt* I. 535-618; *Foggo* I. 683-747; *Guillotte* I. 808-848; *Crabb* I. 984-1099; *Cockerell* I. 1428-1482; II. 2189-2247; *Bowring, M.P.* II. 1-65; *Hay* II. 390-493-6.
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- MADRID - *Wilkins* II. 1126-1230, 1383-1438; *Woodburn* II. 1681-1760; *Leigh* II. 1882-1915.
- MILAN - *Donaldson* II. 331-370.
- PRUSSIA - *Waagen* I. 1-98; *Von Klenze* II. 2248-2291.
- ROME - *Rennie* II. 634*-725; *Cockerell* I. 1428-1482.
- SPAIN - *Wilkins* II. 1126-1230, 1383-1438; *Woodburn* II. 1681-1760; *Leigh* II. 1882-1915.
- SWITZERLAND - *Bowring, M.P.* II. 1-65.

I N D E X.

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Carvers. Very few good carvers in London, *Morant* II. 501.

Carvings in Wood. Very great encouragement given to wood carving, in consequence of the instructions that have been given in that branch of the Arts, *Paul* II. 2113.

Casts, Collection of. There is no collection of casts in London to which an artist can have access, *Rennie* I. 963.—Should be transmitted from London to the provinces and *vice versa*, *Rennie* I. 959.—Very advantageous to diffuse casts from the antique and good prints through the large towns in this country, *Paul* II. 2068.—Opinion that galleries of casts being open to the public at large would be attended with very great advantages, *Cockerell* I. 1478.—That at Birmingham is not accessible to the public at large, *Howell* II. 103-106.—There is a good collection of casts from antique sculpture connected with the School of the Society of Arts at Birmingham, *Wyon* I. 1684.—Architectural casts of the Royal Academy allowed to get black and disfigured; they are never placed before students, *Donaldson* II. 1239, 1240; *Shee* II. 1980.—Sum paid by the Royal Academy for the architectural casts of the late Sir Thomas Lawrence, *Shee* II. 1980.—Operatives of Worcester are very desirous of obtaining a collection of casts, *Howell* II. 77.

See also *Architectural Casts.*

Castings in Iron. The English manufacturers excel the French in designs for castings in iron, *Butt* I. 544.—The castings in metal in this country are in many instances too gross from the want of chasers, *Papworth* I. 1236.—Have displaced the florid and more elaborate style of our ornamental work, *Cockerell* I. 1431.

Castlereagh, Lord. Application made by him to the Royal Academy respecting the disposal of a sum of money devoted to a monument for Waterloo, to which they returned no answer, *Haydon* II. 1106.

Catalogue Raisonné. Very desirable to have a Catalogue Raisonné attached to all galleries, *Rep.* II. p. ix. *Woodburn* II. 1717-1724.

Cellini. The gold and silver works of Cellini and his time are eminently beautiful, *Wyon* I. 1731.

Cemetries. Very great improvement with regard to ornaments and monuments used in the cemetery in the Harrow Road and other places, *Paul* II. 2076-2084, 2086-2088.

Chancery, Court of. An injunction from this Court has always been found sufficient to protect a pattern of printed goods, *Gibson* I. 393.—Would not be a fit tribunal to decide upon the priority of the invention of a work of Art, *Wyon* I. 1777.

Chantry, Sir Francis. His opinion on the models produced by witness's house, *Smith* I. 104.—His opinion that some protection should be afforded to inventors of new designs, *Smith* I. 151.

Chasers. Not many eminent chasers in this country, *Papworth* I. 1236.

Cheap Publications. Have had a very beneficial effect in improving the minds and habits of mechanics, *Rep.* II. p. vi.; *Smith* I. 657.

Chemistry. See *Colours.*
o.28.

Cheverton, Mr. Very little demand for works manufactured by Mr. Cheverton in consequence of the art being so little known, *Cowper and Cheverton* II. 624-628.—Whether an extensive demand of the works manufactured by him would lead to a reduction of the price, *Cowper and Cheverton*, II. 629-631.

See also *Cowper, Mr. Ivory*.

China. Risk in the China trade is so great that cheapness is not to be obtained, *Howell* I. 80-82.—Some of the forms in the French and German china are beautifully designed, *Papworth* I. 1296.

China Painting. Is reduced to a very low ebb in consequence of the deficient knowledge in drawing and the Arts in general, *Rep.* II. p. iii.; *Martin* I. 912-918, 926-928.—Might become an extensive means of developing designs, *Martin* I. 932.

Clint, George. (Analysis of his Evidence, II. 958-1049.)—Painter and formerly an associate of the Royal Academy, 958, 959—Causes which induced witness to resign the Associateship, 960-969—Evidence respecting the mode of conducting the elections of the Royal Academicians, 973-986—Very improper that the Royal Academy should possess the power of disposing of the honours of the profession, and remedies proposed for doing away with it, 987-997—Opinion on the general policy of the Royal Academy as regards their elections, and the mode of conducting them, 1001-1024—Many instances of distinguished artists who have failed in securing admission at the Royal Academy, 1007, 1008—Emoluments arising from the rank of a Royal Academician, 1029-1035—Pensions allowed to associates and academicians and their widows, 1033-1035—Architects are very unjustly used by the Royal Academy, 1038-1042—Architects have been compelled to establish an institution of their own, 1043—Science of architects will flourish more under free institutions than under the old academical system, 1044—Whether Mr. Barry is eligible to be elected a Royal Academician, 1045-1049.

Coach Painting. Great deficiency in drawing and colouring of coach panels, *Martin* I. 908-911.

Coade & Sealey, Messrs. Have changed their plan of employing artists of eminence, and taken those of an inferior class, *Smith* I. 676.

Cockerell, Charles Robert. (Analysis of his Evidence, I. 1428-1482.)—Architect to the Bank of England and an associate of the Royal Academy, 1428-1429—Great difficulty in procuring efficient assistants in the decorative part of architecture, and causes which have operated to produce that difficulty, 1430-1438—Great want of instruction in the art of design among all our manufactures, and examination thereon, 1439-1441—In what particulars the foreigner exceeds the Englishman in the manufacture of porcelain, 1442-1445, 1448-1450—Number of painters sent annually from Paris to Rome to study, and at whose expense, 1447—There is sufficient talent in this country, but a want of opportunity of obtaining a more correct knowledge of design, 1451, 1452—Relative state of Arts as applied to manufactures in England and the Continent, 1453-1456.

Advantages that would be derived by artisans from the opening of public galleries and museums free, 1457, 1458—It is not compatible with the occupations of artisans that the knowledge of correct principles of design should be encouraged, 1460—The ancients dwelt much upon the importance of the connexion between manufacture and Arts, and evidence relative thereto, 1461—Great want of protection exists for the invention of the artists, 1464-1466—Protection should vary with the necessities of the case, and evidence thereon, 1467-1471—Injurious effects of the high duty on moulded bricks, 1474-1477—Opinion that galleries of casts, botanical gardens and museums of natural history being open to the public at large would be attended with very great advantages, 1478—Class of persons frequenting the drawing academy at Birmingham, 1478, 1479—Very great improvement in the public taste within the last 20 years; continental taste is purer than ours, 1480, 1481.

(Analysis of his Evidence, II. 2189-2247.)—Member of the Royal Academy, 2189—Witness would not limit the competition among artists in the design and execution of public works, and examination thereon, 2190-2198—Mode of appointing a proper tribunal to consider of the productions of artists, and class of persons who should compose it, 2201-2204—Decisions of the ancients were based a good deal on public opinion with regard to architecture, 2205-2207—Aristocratical principle of our Government has been especially illustrated with regard to the commissioners appointed to decide on public works, 2207, 2113, 2223-2226—Mode of ascertaining the opinion of the public on works of architecture, 2214-2222—No doubt the character of the country has suffered very materially in reputation from that system of ill-regulated competition, 2225, 2226.

Constitution of the tribunals in France to decide on public works is decidedly preferable to that adopted in England, 2228, 2229—Effects of the incompetency of the tribunal is to injure the Art, the character of the country and the meritorious professor, 2230-2232—Programme offered to competitors on the occasion of the House of Commons was a model in most respects; principal points in which it was deficient, 2232-2234—Opinion that in all important competitions the name of the artist should be affixed, 2237, 2238—Judgment of the tribunal ought to be written opinions, and reason therefore,

Cockerell, Charles Robert. (Analysis of his Evidence, I. 1421, 1482.)—*continued.*
therefore, 2239—Architecture has by no means gained as an art, but the contrary; the principles of architecture have not been so well understood as they were formerly, 2240—2246—Taste in architecture is more under the control of fashion than the direction of principle in England, 2241, 2242.

Cockerell, Mr. R. A. Application made by him to the Royal Academy to become a member of the Institute of British Artists was refused, *Donaldson* II. 1252—Particulars respecting the refusal of the Royal Academy to sanction his becoming a member of the Society of British Architects, *Shee* II. 1992.

Coins. Opinion that the copper coinage of the country should, to a certain extent, be made historical, *Wyon* I. 1738—It might be attended with inconvenience to the public if the designs for the reverses of the gold and silver coinage were frequently changed, *Wyon* I. 1740—A threepenny piece in silver very desirable, *Wyon* I. 1748.

Coins, Collectors of. They have very much increased of late years, *Wyon* I. 1746, 1747.

Collections. See *Angerstein Collection.* *Casts, Collection of.*

Colours. Manufacturers of France in the habit of consulting with certain individuals on the formation of colours, *Morrison* I. 219—In many instances the permanency of colours is in favour of English manufacturers, *Harrison* I. 471-474—Great quantities of the goods exported from France are not permanent in colour, *Skene* I. 1156—Great improvement in English colours of late years, *Howell & Butt* I. 426, 427—The French are more skilful than we are in the combination of colours, and in chemistry, as connected with manufactures, *Morrison* I. 194; *Spalding & Smith* I. 309-314; *Skene* I. 1154—But few workmen that can contrast colours to produce a good effect, *Morant* II. 514—Instruction given in the Gewerbe Institute as to the preparation of colours, *Waagen* I. 51-53—Very desirable if instruction given to persons connected with paper staining as to mixing colours, and evidence thereon, *Crabb* I. 1060-1064.

See also *Carpet Manufacture*, 2. *Dyes.*

Commissions. See *Works, Public.*

Competition. Effectual measures being taken to connect the Arts with the manufactures of the country, the only means of giving free power of competition to the English manufacturer, *James* I. 354-356—Is decidedly essential in the Arts, *Rep.* II. p. viii. *Foggo* I. 724, 725; *Hofland*, II. 1269-1271—Foreign competition has tended to improve the manufactures of Coventry, *Howell* II. 133—Opinion that free competition would be more likely to advance the Fine Arts than granting privileges to any body of artists in endowing any institution, *Rep.* II. p. viii.; *Rennie* II. 725—No doubt the character of the country has suffered very materially in reputation, from the system of ill-regulated competition, *Cockerell* II. 2225, 2226—Opinion that in all important competitions the name of the artist should be affixed, *Cockerell* II. 2237, 2238.

Conseil de Prud'hommes. Constitution thereof, and nature of its jurisdiction, *Rep.* II. p. vii.; *Toplis* I. 1573; *Bowring* II. 47-65—Trades which are subject to its jurisdiction, *Bowring* II. 48—Number of cases of infringement of patents, &c., decided by them in 1835, *Bowring* II. 54—In the organization of the Conseil a great deal depends on local circumstances, and the importance of particular trades, *Bowring* II. 58, 59.

See also *Appeals.* "Experts."

Conservatoire des Arts et Metiers. Is being remodelled, *Toplis* I. 1515.

Cook, Mr. Richard. Has never exhibited a picture since he was elected a Royal Academician, *Clint* II. 1013-1017.

Copying Room. See *National Gallery*, 1.

Copyists. Persons engaged in copying French patterns in Spitalfields are people of no education, *Gibson* I. 368-370.

COPYRIGHTS:

1. Want of protection for.
2. Suggestions for protection of.

1. Want of protection for.

Advantage possessed by the French over the English artists as regards protection to copyrights, *Foggo* I. 683-693—Want of protection for copyrights a subject of great complaint among artists, and suggestions thereon, *Rep.* II. p. vii.; *Martin* I. 943-946—Manufacturers very much dissatisfied with the present state of the law respecting copyrights, *Rep.* II. p. vii.; *Howell* II. 137-140—Evidence respecting the want of protection afforded to copyrights, *Henning* I. 851-864, 878-880; *Martin* II. 764-768—Opinion in the lace trade that the copyright of patterns is not recognized by law, *Millward* II. 155-157.

Copyrights—continued.

2. Suggestions for the protection thereof.

Suggestions for protecting copyrights, *Foggo* I. 694-696 a; *Henning* I. 851-864, 878-880; *Millward* II. 171-178, 198-201—Duration of the copyright should be in proportion to the talent displayed, and the importance of the object, *Foggo* I. 696 b-698—Should remain in the person of the designer so long as he lives, and of his heirs so long as they possess the works, *Martin* I. 946—All false copies found in any part of the United Kingdom after copyright has been fixed, should be seized, *Martin* I. 946.

See also *America. Designs. Patterns. Protection for Works of Art.*

Cotton Manufacturers. Very great improvement in the cotton manufactures in Prussia, particularly as regards the excellence of their patterns, *Waagen* I. 51-79—Superiority of cotton manufacture of Alsace, *Bowring* II. 3.—The best English designs are those in cotton goods, *Guillotte* I. 836.

See also *Alsace. Copyrights. Designs. Patterns.*

Coventry. Great desire among master manufacturers and operatives for instruction in the Art of Design, *Rep.* II. p. iv.; *Eld* I. 493-498, 501-507, 518-530—The desire for additional means of instruction existed in a more extended manner in Coventry than in Worcester or Birmingham, *Rep.* II. p. iv.; *Howell* II. 127, 132—Manner in which manufacturers of Coventry are supplied with designs, *Howell* II. 130.—Result of witness's inquiry as to the state of Arts as connected with manufacture in Coventry, *Howell* II. 128.

See also *Competition. Designers. Drawing, 4. Mechanics' Institution. Schools of Arts and Design, 5.*

Cowderoy, Mr. Shawls manufactured by him have been discontinued for some years; they were made entirely of spun silk, *Smith* I. 298, 299.

Cow Hair. Has been successfully used in Scotland in the manufacture of carpets, *Skene* I. 1171—It is used in making rugs in Flanders, *Skene* I. 1173.

Cropper, Edward. (Analysis of his Evidence, II. 580-599.)—Patentee of steam printing machines in conjunction with Mr. Applegarth, 580-582—Advantage of the application of Art to manufacture, and facility with which it may be introduced as illustrated by the revival of the Etruscan *terra cotta* works, 585, 586—Difficulties in the way of its introduction, and evidence thereon, 586-590—Advantages of the printing machine in diffusing the principles and illustrations of art, 590-599—Very important that works copied by the printing machine should, as far as can be accomplished, be of the highest excellence, 594-596—Wood engraving has received great encouragement from the cheap publications, 598.

Cropper, Edward, and Mr. Cheverton. (Analysis of their Evidence, II. 606-634)—Diffusion of the Arts not only encourages existing manufacture, but in many cases creates a new one, 606-607—Ivory is not generally applied to the purposes of Art in this country, 608-611—Evidence respecting the manner in which ivory is made applicable to the purposes of Art, 617-623—Very little demand at present for works manufactured by Mr. Cheverton in consequence of the art being so little known, 624-628—Whether an extensive demand would lead to a reduction of the price, 629-631.

Crabb, James. (Analysis of his Evidence, I. 984-1099.)—Designer for ornamenting rooms, 984-986—French papers are superior in design, both in the original idea and in the detail of drawing, 987, 990, 1026-1028—Opinion that if the French printing blocks were conveyed to this country, very few workmen would be enabled to produce the same pattern with that precision as the French workmen, 991-1000—Advantages to be derived from public galleries being thrown open, 1007-1011—Whether there is an increasing demand for patterns taken from the antique or from classical models now than formerly, 1029-1037—The establishment of schools, for the purpose of instructing persons in the correct principles of Design, would be very beneficial, 1042, 1043—Further evidence as to the superiority of the French over the English in designing patterns for papers, &c. 1047-1059.

Very desirable if instruction given to persons in witness's trade as to mixing colours, and evidence thereon, 1060-1064—Evidence respecting the general want of information regarding the decoration of rooms in England, and suggestions for obviating that want of knowledge, 1065-1078—A botanical garden would be of great benefit to persons of witness's profession, 1078—Advantage that would be derived from opening public galleries and museums at an earlier hour, and suiting the convenience of the mechanic, &c. 1081-1091—The taste for superior decoration is increasing, 1096-1099.

D.

Decorations of Rooms. General want of information regarding the decoration of rooms in England, and suggestions for obviating that want of knowledge, *Crabb* I. 1065-1078—Ornamental works in houses are omitted in consequence of the want of artists to execute them at a moderate expense, *Rep.* II. p. iii.; *Papworth* I. 1287, 1288—The taste for superior

Decorations of Rooms—continued.

superior decoration is increasing, *Crabb* I. 1096-1099—The interior decorations of our rooms, as regards papers and other ornaments, are very inferior to the French, *Barnes* I. 1427—Very great confusion of style observed in England in decorations both for furniture and rooms; the desire to obviate it is much better now than formerly, *Rep.* II. p. iii.; *Morant* II. 560-562—No school of decoration in this country similar to that of Paris, *Morant* II. 555.

See also *Architectural Ornaments. Designs. French Papers.*

Demand and Supply. There would be a much greater demand if the manufactures of Birmingham were improved, *Wyon* I. 1704-1706—Opinion that an extension of the knowledge of Art would cause a greater demand for articles designed in England, *Papworth* I. 1246, 1247.

Designers. Greater portion of those employed as designers in large towns know very little of the principles of Art, *Morrison* I. 171—Very few persons who are capable of producing good patterns for the lace trade, *Milward* II. 191, 192—Great want of designers among upholsterers, *Papworth* I. 1310, 1311—Very difficult to procure a good designer in England, *Howell* and *Butt* I. 415-422—Necessity for their being acquainted with the manufacturing branch of the business, *Harrison* I. 459; *Wiley* I. 803-807—The knowledge of Art among ornamental designers of Birmingham is susceptible of improvement; principal defects therein, *Wyon* I. 1676-1683—Great number of designers in Birmingham; they have not sufficient encouragement, *Wyon* I. 1701-1703—There are no designers at Coventry, *Howell* II. 130.

See also *Botany.*

Design, Arts of. Very desirable to extend a knowledge of Design among the population, *Howell* and *Butt* I. 435—Plan for recording new designs and models in England, and evidence thereon, *Butt* I. 606-610—Evidence respecting the manner of adapting designs to the loom, and superiority of the French over the English therein, and causes which occasion it, *Guillotte* I. 819-825—Not sufficient encouragement given in this country to the Art of General Design, *Papworth* I. 1217-1221, 1229-1232—Opinion that the Arts of Design are so extensively useful to all classes of operatives, that after the first elements of teaching, that of Design should form a necessary concomitant of education, *Toplis* 1549-1551—Great improvement in designs for gold and silver ornaments, *Papworth* I. 1233-1237—Defective state of the designs in the manufacture of silver or plated articles in Birmingham, and causes thereof, *Wyon* I. 1672-1675.

Designs would be improved if the artists were better educated, *Wyon* I. 1704—Great want of instruction in the Art of Design among all our manufactories, and examination thereon, *Cockerell* I. 1439-1441—The English are not behind the French in Design as applied to manufactures, except in a very few branches, and grounds on which witness founds that opinion, *Robertson* I. 1594-1596—Artists in this country are superior in most branches of the Fine Arts in reference to designs for metals to those on the Continent, *Wyon* I. 1753—Great number of designs for which the French have the credit are the production of English artists, *Robertson* I. 1596—Evidence respecting the advantages to be derived from the multiplication of copies of good designs, *Robertson* I. 1664-1666.

Forms an integral part of the national education in Bavaria, *Rep.* II. p. iv.; *Von Klenze* II. 2249, 2250—Designs for the Lyonesse fabrics are invariably made from living plants and flowers, *Bowring* II. 15, 16—Not in the power of the manufacturer to produce new designs at a cheap rate, *Howell* II. 78-82—Examination as to the basis or principle of the Art of Design, and manner in which it can be practically taught, *Sass* II. 205-212—Not sufficient attention paid to the theory or principle of Art in this country, *Sass* II. 213, 214—Great difficulty in procuring a sufficient number of good designs for decorations for houses, *Morant* II. 499, 500—Difficulty after designs are obtained in procuring workmen to execute them, *Morant* II. 499, 504.

See also *English Manufactures, 1. Schools, 1.*

De Tabley, Lord. Did not confine his encouragement of Art to works of the Royal Academicians, *Martin* II. 881-882; *Howard* II. 2117.

Donaldson, Thomas Leverton. (Analysis of his Evidence II. 331-370.)—Honorary Secretary to the Institute of British Architects, and corresponding member to the French Institute and several foreign academies, 331—Great advantage would be derived from the formation of schools for the education of workmen, 333-334—Course of education necessary to enable a workman to understand so much of Art as is connected with his trade, and examination thereon, 335-346—Opportunities being afforded to workmen to study models, would give additional beauty to the formation of their machinery, 348—Publication of works containing engravings of specimens would be of advantage to workmen, 349-353—Countries in which the various branches of architecture are most advanced, 356-363—School of decoration at Milan is a very good one, having very superior professors, 360—Advantages from giving lectures on the general history of Art, 365—Difference in the cost of executing works of Art in this country and others, and cause to which attributable, 368-370.

Donaldson, Thomas Leverton.—(Analysis of his evidence, II. 331-370.)—*continued.*

(Second Examination II. 1233-1254.)—Honorary Secretary of the Institute of British Architects, 1233—Advantages conferred on architecture by the Royal Academy are possessed in common with the students in painting and sculpture, 1235—The lectures on perspective are entirely useless, 1236—Lecturers should not be continued more than two years, 1237—The privilege of attending the library of the academy is a great advantage to architects, 1238—Architectural casts were allowed to get black and disfigured, they were never placed before students, 1239, 1240—Prizes given by the academy created a stimulus, which was counteracted from the incompetency of the tribunal, 1241—System of architectural education is totally inadequate to the purpose; necessity for a public academy for architecture, 1242-1250—Injurious effect from restricting the number of academicians as regards architecture, 1252—Members of the Royal Academy cannot become members of any other institution, 1252—Manner in which architectural drawings have been exhibited in the Royal Academy is a subject of great complaint, 1254.

Drapery. Great want of taste in this country in arranging drapery, *Papworth* I. 1312-1315.

Draughtsmen. But few fancy draughtsmen in London, *Stothard* II. 259-263.

DRAWING:

1. *Generally.*
2. *Necessity for instruction therein.*
3. *Want of schools for teaching it.*
4. *In Birmingham and Coventry.*
5. *In Scotland.*
6. *In places abroad.*

1. *Generally.*

Superiority of the French in correctness of drawing, may be attributed to the various Schools of Design as established in Paris, *Foggo* I. 703-714; *Millward* II. 183, 184—As regards the lace trade, the drawings are contemptible compared to what they were 20 years ago, *Millward* II. 181, 182—Instruction therein has become very general, *Sass* II. 217, 227-229—Considerable want of knowledge of drawing among mechanics, *Robertson* I. 1589—Is taught upon erroneous principles in England, *Stothard* II. 289.

2. *Necessity for instruction therein.*

It should form a portion of national education, *Rep.* II. p. vii.; *Waagen* I. 75-79; *Morrison* I. 249, 250; *Henning* I. 865-867; *Papworth* I. 1277-1286; *Bogaerts* I. 1483; *Burnett* II. 948, 949; *Haydon* II. 1092-1094—No class of workmen but require instruction in drawing; it presupposes a collection of examples which should be very choice though not numerous, *Donaldson* II. 335—The use of the pencil cannot be introduced too early, *Morrison* I. 249—Instruction in drawing is requisite for every station in life, *Martin* I. 924—Essentially necessary for the purpose of reviving a more pure style among artists, *Papworth* I. 1277-1286—Drawing from the round is the only species of study which is requisite to form an artist, *Rep.* II. p. vii.; *Skene* I. 1128.

3. *Want of schools for teaching it.*

There are no national schools where students can obtain instruction or practise ornamental drawing, *Smith* I. 632—Great want of a school for instruction in the elementary art of drawing, *Paul* II. 2959-2967—Great number of private academies for drawing and modelling ornaments; they are very insufficiently furnished with the means of instruction, *Smith* I. 639-642.

4. *In Birmingham and Coventry.*

Operatives of Birmingham do not avail themselves of the Society of Arts there, but employ drawing-masters, *Howell* II. 112-114—Number of persons attending the drawing school established at Birmingham, *Cocherell* I. 1478—There is drawing class attached to the Mechanics' Institution at Coventry to which members only are admitted, *Eld* I. 491-492.

5. *In Scotland.*

The Board of Trustees for Manufactures in Scotland established a school for drawing about 70 years since, *Skene* I. 1105—Number of pupils admitted to the drawing school established by the Board of Trustees for the encouragement of manufactures in Scotland, and mode of election, *Skene* I. 1105-1112—School for teaching pattern drawing established at Dunfermline, and reason it was discontinued, *Skene* I. 1114-1118—There is a drawing class attached to the School of Arts in Edinburgh, *Hay* II. 403.

6. *In places abroad.*

All the students of the Gewerbe Institute in Berlin must attend the drawing school, *Waagen* I. 54—Is taught in the National School at Prussia, *Waagen* I. 75-79—In every village school in Bavaria drawing is taught, *Von Klenze* II. 2248-2254, 2255.

Drawings.

Drawings. See also *Architectural Drawings*.

Drawing School. See *Schools of Art*, 5.

Dresden. The art of painting has very much declined among the artists frequenting the gallery at Dresden, *Waagen* I. 91. Pictures are placed too high in the gallery there, *Woodburn* II. 1696.

Dublin. Schools should be established there for the encouragement of the Fine Arts, *Cockerell* I. 1478.

Dumfermline. School for teaching pattern drawing, established by the Board of Trustees in Scotland, was discontinued, from the refusal of the manufacturers there to contribute towards its support, *Skene* I. 1114.

See also *Drawing*, 5.

Durer Albert. Possessed the art of transferring his designs after they had been stretched on paper immediately into metallic relief, *Robertson* I. 1635.

Duties. Taking those on paper off would be attended with great advantage to the progress of the Fine Arts, *Robertson* I. 1655-1657, 1663—Repeal of the paper duty will encourage the use of inferior patterns, *Morant* II. 573-579.

See also *Paper Duty*.

Dyes. The dyeing of colours has very much improved of late years, *Harrison* I. 472—Very great improvement in dyes, in Scotland, of late years, *Skene* I. 1165—Improvement in the mode of dyeing of late years in Norwich, and causes to which attributable, *Barnes* I. 1420-1423—The English are superior to the French in blacks, greens and violets, *Smith* I. 312, 313—French dyes are superior to the English, *Skene* I. 1155, 1156—The French dyes are more brilliant than the English, though many of the latter are more permanent, *Spalding* and *Smith* I. 311-314—Where there is an apparently greater beauty in the French dyes they are much less permanent than those of England, *Guillotte* I. 848—Instances of French colours having wholly faded after a few weeks' wear, *Guillotte* I. 848—The Swiss are very superior to the English in point of dyeing, *Skene* I. 1156.

E.

Eastlake, Mr. His election as an academician took place while he was at Rome, *Clint* II. 1023.

Ecole Industrielle. Number of professors in the Ecole Industrielle of Geneva, *Bowring* II. 43.

Edinburgh. Schools for the encouragement of the Fine Arts should be established there, *Cockerell* I. 1478—There is a general want of cheap Art in Edinburgh as applicable to the purposes of ornamental work and decoration, *Hay* II. 391-412.

See also *Drawing*, 5.

Education. Scientific education among the middling classes in France far superior to that afforded in this country, *Morrison* I. 223—Superior education of the working classes in Scotland to those of England, *Morrison* I. 237—Very desirable that every branch of Art should be taught, particularly botanical drawing, *Rennie* I. 957—It is possible to make instruction in Design, to a certain extent, a part of national education, and advantages that would be derived therefrom, *Wyon* I. 1720-1727—Early instruction is highly desirable to make the mechanic, whose trade is connected with Design, an artist, *Stothard* II. 245-247—Objection to the present system of education generally, *Stothard* II. 280-282—Suggestions for the formation of a general system of education for the mechanic, *Stothard* II. 288, 289—Course of education necessary to enable a workman to understand so much of Art as is connected with his trade, and examination thereon, *Donaldson* II. 335-346—Examination as to the best line of study for persons intended for house painters and decorators, *Hay* II. 430-446, 490-496—System of architectural education is totally inadequate to the purpose, *Donaldson* II. 1241-1250.

See also *Bavaria.* *Belgium.* *Berlin.* *Elementary Education.* *Gewerbe Institute.* *Labouring Classes.* *Schools of Art and Design.*

Eld, George. (Analysis of his Evidence, I. 482-534.) Mayor of Coventry, and resident at Foleshill near Coventry 20 years, 482-483—Number of persons in Foleshill engaged in the riband trade, and number acquainted with the Art of Design, 486-489—Drawing class connected with the Mechanics' Institution at Coventry, to which subscribers only are admitted, 491-492—Petition to Parliament from inhabitants of Foleshill praying for assistance towards establishing a School of Design there, as connected with the riband trade; great desire among master manufacturers and operative weavers for such an establishment, 493-498, 501-507, 518-530—The establishment of Schools of Design, on the same principle as school-houses are erected, by the aid of Government advances, would be productive of great advantage, 523-530—There should be a central school for the instruction of teachers, 528-530—Some protection should be afforded to patterns, in order to encourage the invention of new designs, 531-532.

Elementary Courses. Nature and extent of the elementary courses expected from all students of the Gewerbe Institute at Berlin, and length of time they are continued, *Waagen* I. 54, 55.

Elementary Education. Very desirable that Art should, to a certain extent, form part of elementary education, *Morrison* I. 248-254—The formation of schools of elementary science cannot fail to advance both the fine and useful arts of the country, *Toplis* I. 1566—Great want of institutions for affording elementary education as connected with the Arts, *Burnett* II. 946-949—The want of elementary instruction constantly exhibiting itself among artisans, *Hay* II. 479-485.

See also *Engravers. Schools of Art*, 3.

Elgin Marbles. The beauty of them cannot be seen to advantage in the building constructed for them, *Sass* II. 241.

Elizabethan Architecture. It is an imperfect and incongruous imitation of both Grecian and Gothic styles, *Rep.* II. p. iii.; *Cockerell* II. 2243-2245.

ENGLISH MANUFACTURERS:

1. Generally.

2. Opinions relative to the superiority or inferiority of French and English manufacturers.

3. Suggestions for placing French and English manufacturers on one footing.

1. Generally.

Ignorance as to Art generally has been a great impediment to the introduction of chemical knowledge among them, *Morrison* I. 219-224—Essentially necessary that the artist manufacturer should study the peculiar manufacture to which he is going to devote himself, *Von Klenze* II. 2263-2265—English manufacturers are obliged to resort to the Continent for the purpose of purchasing their new designs, and beneficial results therefrom, *Morrison* I. 172, 173—Of England have no means of obtaining designs excepting by copies from the French, *Smith* I. 273—Very great complaint among manufacturers of the want of adequate assistance for their purposes in design, *Papworth* I. 1253—Complain that Art is too dear to make it an element of their manufacture, *Rep.* II. p. iv. *Stothard*; II. 255.

2. Opinions relative to the superiority or inferiority of French and English manufacturers.

Great attention paid by the French manufacturer to the subject of his patterns, *Morrison* I. 174-176—The English manufacturers far superior to foreign countries in respect of the general manufacture, but greatly inferior in the Art of Design, *Morrison*, I. 165-167—Superiority of foreign manufacturers in Art to be attributed to the want of public schools in England for teaching the Art of Design, *Morrison* I. 168-177—Are decidedly inferior to the French in designs and patterns for fancy silks, *Harrison* I. 455-470—The French manufacturers attend in London with their patterns for the inspection of the trade, while the trade are obliged to furnish English manufacturers with patterns, *Smith* I. 276-284—Advantages of the French manufacturers over the English in obtaining their patterns from practical men, *Spalding* and *Smith* I. 301-308.

3. Suggestions for placing French and English manufacturers on one footing.

Suggestions as to the best means of encouraging a knowledge of Art among English manufacturers, *Morrison* I. 195-207—Suggestions for putting them on an equal footing with the French with respect to Design and a knowledge of Art, *Butt* I. 582-589—Suggestions for enabling the English manufacturer to compete with the French in goods where a knowledge of Art and Design is necessary, *Rennie* I. 953-972—Are enabled from the amount of their capital and the capabilities of their machinery to produce a greater quantity of goods than the manufacturer of any other country, *Robertson* I. 1598.

English Manufactures. See *Jewellery*.

Engravers. No engravers of eminence will put down their names as candidates for the Royal Academy, *Burnett* II. 924; *Pye* II. 1326-1328.—All classes of engravers, except die engravers, are excluded from academic honours, *Rep.* p. ix.; *Pye* II. 1308-1311—No attention or respect paid to engravers in this country, *Burnett* II. 924—In France are full members of the National Institute, *Rep.* p. ix.; *Burnett* II. 924; *Pye* II. 1309—Art is greatly indebted to engravers for the diffusion of works, *Haydon* II. 1098—Great increase in the demand for them, *Pye* II. 1321.

Engraving, Art of. Pupils are sent from different countries to England for the purpose of learning the art of engraving, *Rep.* II. p. ix.; *Burnett* II. 923, 924; *Pye* II. 1312—There are too many students; they are not well stocked with elementary education, *Burnett* II. 944, 945, 952-953—Suggestions for advancing the art of engraving, *Burnett* II. 939-956, 957—State of the art in England and causes to which the success of the English artist may be attributed, *Pye* II. 1312-1322—Efforts made by witness and Mr. Heath to place engraving on the same footing in this country as it stands abroad, and manner it was received by the Royal Academy, *Landseer* II. 2046—The re-discovering of engraving in metallic relief has long been a desideratum among artists, *Robertson* I. 1635—The art of engraving is not so much advanced in France as in this country, *Burnett* II. 943.

Engravings.

Engravings. The high duties on glass have restricted the adoption of engravings as ornaments in dwelling houses, *Rep.* II. p. viii.; *Pye* II. 2187—Are exhibited in the exhibitions at Paris but not in England, *Pye* II. 1351—Advantages to be derived from a room in the National Gallery being appropriated to the exhibition of engravings, *Rep.* II. p. x.; *Burnett* II. 939; *Pye* II. 1352—Number produced with a common roller press, and cation of works containing engravings of specimens would be of advantage to workmen, *Donaldson* II. 349-353—Greater quantities of engravings now than formerly, from the introduction of engraving on steel, *Burnett* II. 941, 942—Extensive collections of engravings purchased by the Royal Academy for the information of students, *Howard* II. 2118.

Etruscan Works. See *Terra Cotta Works*.

Excise Laws. Are a great obstacle to any improvement in glass painting, *Martin* I. 938—In the manufacture of glass, *Toplis* I. 1580.

See also *Glass*.

Exclusive Rights. See *Juries*.

EXHIBITIONS, PUBLIC:

I. Generally.

II. Advantages derived therefrom.

1. In England.
2. In France.

III. Whether they should be opened gratuitously or not.

I. Generally.

Should be appointed by the Government and not confined to London, *Waagen* I. 96—Very desirable that exhibitions should contain the finest specimens of manufacture from all parts of the world, *Rep.* II. p. v.; *Rennie* I. 971, 972—There are no open galleries in Norwich for the exhibition of works of Art except the academy; and advantages the artists would derive if there were any, *Barnes* I. 1338-1356—An annual exhibition of modern works of Art in Birmingham, *Wyon* I. 1686—The exhibition of carpets and silks in Scotland has tended to improve the Arts there, *Skene* I. 1200-1202, 1205-1213—Opinion that the exhibitions of Art made in large towns in this country are not productive of very great advantages, *Bowring* II. 36-40.

II. Advantages derived therefrom.

1. In England.

No doubt that admitting the public, especially the working classes, to see fine collections of works of Art has been eminently useful, *Morrison* I. 190, 191—Opinion that public exhibitions are the best plan for diffusing taste, *Smith* I. 643.—Advantages to be derived from public galleries being thrown open, *Crabb* I. 1007-1011—Very desirable that all galleries and exhibitions should be opened to the public at reasonable times, *Skene* I. 1189-1197.—Specimens of patterns being exhibited would stimulate invention, *Rennie* II. 1082.

2. In France.

Advantages derived in France from the triennial exhibitions of works and manufactures there, *Skene* I. 1203, 1204—The triennial exhibition of France has not had that extensive influence which is sometimes attached to it, *Bowring* II. 41, 42.

III. Whether they should be opened gratuitously or not.

The establishment of public exhibitions with a trifling charge for admission would be the means of extending the knowledge of the Arts among the population, *Waagen* I. 96—Highly expedient that exhibitions of works of Art should be opened to artists without any expense, *Rep.* II. p. v.; *Smith* I. 643, 662; *Robertson* I. 1646-1649; *Stothard* II. 248—Removal of restrictions as regards access to exhibitions of works of Art be a desirable improvement, *St. Leon* II. 387, 388.

See also *Engravings*. *Foreign Exhibitions*.

Exhibition Rooms. See *Royal Academy* 5.

Exhibitors. See *Royal Academy* 8.

"*Experts.*" The Conseil de Prud'hommes has the power of nominating experts in disputes of difficulty, *Bowring* II. 57—Pictures offered for sale to the Louvre are submitted to them, *Rep.* II. p. x.; *Woodburn* II. 1697-1702; *Solly* II. 1833.

Exposition of Articles of Manufacture. Letter from Mr. Skene to Hon. Lord Meadowbank, dated the 25th November 1829, on the subject of the exposition of articles of manufacture in France, *App.* I. p. 135-138.

See also *Exhibitions* II. 2.

F.

Fancy Goods. In the finer description of fancy goods the French taste is decidedly superior to the English, and causes to which it may be attributed, *Rep.* II. p. iii.; *Morrison* I. 167; *Smith* I. 272-275; *James* I. 354; *Robertson* I. 1607-1612; *Bowring* II. 3—Are exclusively imported from France, *Smith* I. 317-320.

See also *Italian Markets.* *Silk Manufactures.*

Fees. Amount of those paid for proceedings before the Conseil de Prud'hommes, and by whom, *Bowring* II. 59, 60.

See also *Exhibitions Public, III.* *Labouring Classes.*

Felix de Meritis. At Amsterdam has a department for music and philosophical instruments; it is a very fine establishment, *Barnes* I. 1394.

Figured Silks. Considerable increase in the production and consumption of British figured silks within the last year, *James* I. 337-339.

See also *America.*

Filagree Work. Considerable importation of silver filagree work; very good works in silver filagree executed in this country, as good as Spanish or American, but inferior to the Indian, *Butt* I. 576-578.

Fine Arts. See *Ægina.* *Athens.*

Fines. An infraction of a copyright should be punished by fine, *Gibson* I. 391-394; *Toplis* I. 1579.

Florence. Engravers are admitted to the highest class of members in the academy there, *Rep.* II. p. viii.; *Pye* II. 1309.

Foggo, George. (Analysis of his Evidence, I. 683-747.)—Historical painter and designer for bronze and silver manufactures; advantage possessed by the French over the English artists as regards protection to copyrights, 683-693—Suggestions for protecting copyrights, 694-696^a—Duration of the copyright should be in proportion to the talent displayed, and the importance of the object, 696^b-698—The French are superior to us in accuracy of execution of their work, but not equal in fancy and imagination, 699-702—Superiority of the French in correctness of drawing may be attributed to the various Schools of Design established there, 703-714—Suggestions for giving instruction to the manufacturing artists, 715-717—Museums should be provided at the national expense, 717.

Competition in the Arts is decidedly essential, 724-725—Further evidence respecting the cause of the English artist being superior to the French in taste and imagination, 726-728—Nature and extent of the deficiencies which exist in England and France, 729—Relative influence of taste in Paris and London, 730, 731—Designs for Japan manufactures in England are far superior to any produced abroad, 731, 738-740—Difficulty in copying designs causes their superiority, 732-737—Mechanics' Institutions would be of great advantage if the election of the professors placed in competent hands, and regulations under which they should be elected, 741-747.

(Second Examination, II. 1365-1382.)—The effect of academies has been most injurious everywhere, 1369—Witness lost the means of gaining a connexion and patronage through the negligence of an officer of the Royal Academy, and particulars relating thereto, 1370-1372—Royal Academy has no constitution, 1373—No student is permitted to draw at the British Museum without a recommendation from an academican, 1375—Sums paid by witness for permission to copy the cartoons at Hampton Court, 1375-1379—Whether the influence of the president of the Royal Academy is judiciously exercised, and examination thereon, 1374-1382—Schools of the academy are very insufficient, 1381—There should be a system of free trade in Art, 1381.

Fire Proof. See *National Gallery*, 1.

Foleshill. Number of persons engaged in the riband trade there, and number acquainted with the Art of Design, *Eld* I. 436-489.

See also *Schools of Art and Design*, 5.

Fontaine. His works have contributed very much to spread just ideas of taste in Design, *Papworth* I. 1291-1293.

Foreign Copies; of original works should be seized as smuggled goods, and the possessors treated accordingly, after copyright fixed, *Martin* I. 946.

Foreign Exhibitions. Very small portions of them devoted to works of English artists, *Haydon* II. 1120, 1121.

Foreign Goods. Importation of foreign articles has diminished since the patterns previously introduced have been copied by English manufacturers, *Morrison* I. 255-257.

Foreign Libraries. See *Libraries.*

France.

France. Is superior to England in design, *Rep.* II. p. iv.; *Howell* and *Butt* I. 425—French people, as a body, are not so satisfied with inferior performances in architecture as the English are, *Smith* I. 667—Facilities in France of instructing artisans in art, and of opening galleries to enable them to study more effectually, I. *Toplis* 1515, 1516, 1519, 1520—Superiority of France, where it exists, is wholly attributable to the application of art and taste to the various raw material of her manufacture, *Rep.* II. p. iv.; *Bowring* II. 1-48.

See also *Appeals. Architecture. Conseil de Prud'hommes. Drawing. Dyes. Education. Engravers. Exhibitions, Public* II. 2. *Fancy Goods. Furniture. Jewellery. Schools of Art and Design*, 6.

Freizes. Means adopted by witness to preserve the freize of the Athenæum and Hyde Park Corner from the injurious effects of the London atmosphere, *Henning* I. 894-907.

French Goods. Importation of French silks has nearly ceased from the improvement in English coloured silks, *James* I. 347-351—French silks are not so good as they used to be, either in point of material or workmanship, *Howell* and *Butt* I. 423, 424, 428.

Greater part of the engraved cylinders for French goods are manufactured in England, *Robertson* I. 1596-1598—Reason why they are so eagerly sought for by all classes, *Robertson* I. 1605, 1606.

See also *Antique Sculpture*.

French Lace. See *Lace*.

French Manufacturers. Have frequently received important suggestions for the improvement of patterns from hand-loom weavers, *Morrison* I. 237—Are enabled to get models of great beauty executed at a reasonable rate, *Butt* I. 574.

See also *Antique Sculpture. English Manufacturer*.

Fresco Painting. It might be employed to advantage in the new Houses of Parliament, *Rep.* II. p. xi.; *Waagen* I. 98—Has been revived at Munich, *Haydon* II. 1110—Engenders but does not make such perfect works of Art, *Haydon* II. 1111.

Furniture. There is more Art in ornamental furniture manufactured in France than in England, *Rep.* II. p. iii.; *Papworth* I. 1238, 1239, 1243—The furniture of the houses in France is much more graceful than in this country, and exhibits much tastefulness and variety, *Bowring* II. 8—Not sufficient intelligence exhibited in works of furniture in this country, unless designed by the architect himself, *Papworth* I. 1305-1319.

Fuseli, M. Has written very decidedly against the formation of academies, *Landseer* II. 2045.

G.

Galleries of Art. Should be attached to every School of Design, to which pupils might resort at all times, *Butt* I. 586—Beneficial results arising from the opening of galleries of Art on Sundays, *Stanley* II. 1798, 1799; *Leigh* II. 1905-1907—Opening galleries on Sunday attended with great advantages in foreign countries, *Paul* II. 2070-2073—Examination on the construction of galleries and the arrangement of pictures and statues, *Von Klenze* II. 2281-2287—All the galleries in Bavaria are opened to the public free of expense, *Von Klenze* II. 2288.

See also *Exhibitions, Public*, II. 1. *Museums*.

Gallery of Honour. The Royal Academy approved of the exertions made by some of its members for the institution of a gallery of honour, *Shee* II. 1945-1947.

Garvey, Mr. Resigned his diploma from the Royal Academy, *Clint* II. 1009—Did not resign his diploma, but died an academician, *Howard* II. 2117.

Geneva. School of Art there is under the protection of the Government; principles on which conducted; age at which students are admitted, and course of study pursued there, *Bowring* II. 43—Sums paid by students towards the support of the School of Arts there, *Bowring* II. 44.

See also *Ecole Industrielle*.

Geology. Very desirable that a manufacturing artist should have some knowledge of geology, *Donaldson* II. 342.

Geometry. Mechanics connected with machinery possess a very considerable portion of geometrical knowledge, *Nasmyth* II. 302-304—Is the foundation of scientific knowledge, and consequently necessary for all workmen to be acquainted with, *Rep.* II. p. vi.; *Nasmyth* II. 315; *Donaldson* II. 336.—Evidence respecting the relation between geometry and the forms of the antique, *Reinagle* II. 604, 605.

Germany. The French import velvet from Southern Germany, *James* I. 353—Artists of Germany are as inferior to the French in Design as we are, or more so, with one exception, *Butt* I. 581—Remarkable fine works from Germany about the fifteenth century, *Wyon* I. 1731.

See also *Kunst Vereins*.

Gewerbe Institute, Berlin. Is supplied with pupils not only from the minor schools, but selected by the Government President from the mass of the population, *Waagen I.* 25—Period of the year when the pupils commence their courses of instruction, *Waagen I.* 33—There is no privilege attached to persons who have passed through the *Gewerbe School* at Berlin, *Waagen I.* 37-42—Constant communication is kept up between the director of the institution and the principal manufacturers of Germany, *Rep. II. p. iv.*; *Waagen I.* 48—Lectures given at are open to the public gratuitously, *Waagen I.* 67—That at Berlin is the best institution of the kind on the Continent, *Von Klenze II.* 2260-2262.

See also *Architecture. Berlin. Colours. Drawing, 6. Government President, Libraries.*

Gibson, Thomas Field. (Analysis of his Evidence, *I.* 358-412.)—Silk manufacturer in Spitalfields, 358, 359—Great improvements made in design and colour in the English silk manufacture from seeing the production of French looms, 360, 361, 385—But a very small degree of talent employed in Spitalfields in the production of patterns, 365-367—Persons engaged in copying French patterns in Spitalfields are people of no education, 368-370—Average wages of a pattern drawer, 371-374, 376-379—Want of protection for patterns, and disadvantages therefrom, 380—There is no originality in design in drawing patterns, 380—The establishment of a School of Arts open to persons connected with manufactures would be of great advantage, 381—Length of time patterns should be protected, 386-389—An infraction of a copyright should be punished by fine, 391-394—Very desirable that the remedy for infraction of patent rights should be cheap as well as summary and prompt, 395—Registration of the actual pattern, with the date, would be sufficient protection to any manufacture, 400-409—No weavers in this country that are solely employed in weaving of patterns, and cause thereof, 410.

Glass. Want of improvement in the manufacture of glass is mainly attributable to the operation of the Excise Laws, *Toplis I.* 1581—Its high price prevents persons from encouraging the art of engraving in this country, *Rep. II. p. viii.*; *Pye II.* 2187—Relative price of glass in this country and in France, *Pye II.* 2187, 2188—Duty on British glass being reduced has caused a reduction in the quantity imported from France, *Pye II.* 2188.

Glass cutting. Operatives of Birmingham have some original designs, by which all their new patterns are formed, *Howell II.* 125.

Glass, Painting on. Present state of glass painting, and causes which have led to it, *Rep. II. p. viii.*; *Martin I.* 934-941—Opinion among ignorant people that the ancient art of glass painting is completely lost is without foundation, *Rep. II. p. viii.*; *Martin I.* 935—Great cause of its being neglected is that no person can pay the artist sufficiently for his labour on account of the thin and brittle material on which he is obliged to work, *Martin I.* 936—Is far superior to oil painting or water colours, *Martin I.* 937.

See also *Excise Laws.*

Gloves. They are much better cut in France than in England, *Spalding I.* 328—There are few manufactures in which the French excel English manufacturers so much as in gloves, *Spalding & Smith I.* 328-330.

Government Grants. Government might grant a certain sum of money in aid of local subscriptions for the purpose of establishing Schools of Art, *Morrison I.* 203—Extent of assistance to be granted by Government in the formation of institutions for circulating Art, *Toplis I.* 1583-1585—Whether it is desirable that the nation should, to a certain extent, assist in the formation of edifices to be devoted to the instruction of artisans in the Arts, and evidence thereon, *Robertson I.* 1653-1663—Very desirable that Art should be encouraged by an annual grant from Parliament, *Haydon II.* 1107—Interference of Government too often leads to jobbing, *Robertson I.* 1658, 1659—Manner in which a Parliamentary grant for the encouragement of Art should be distributed, *Haydon II.* 1113-1114—Repeated applications have been made for Parliamentary grants for the encouragement of the Fine Arts, *Haydon II.* 1114.

See also *Schools of Art and Design, 1.*

Government President. Pupils for the *Gewerbe Institute* at Berlin are recommended from the provinces by the Government President, *Waagen I.* 16.

See also *Gewerbe Institute.*

Greece. Some of the most illustrious philosophers and statesmen of Greece were sons of manufacturers, or in some way connected with Fine Arts, *Cockerell I.* 1461—Elementary principles of the schools of Greece, *Sass II.* 239, 240.

Greek Style. Is much more applicable to our habits and buildings than the Gothic, and is less expensive, *Morant II.* 569-571.

Guillotte, M. Claude. (Analysis of his Evidence, *I.* 808, 848.)—Manufacture of looms for silk manufacture, 808, 809—The Jacquard loom adapts itself to all sorts of tissue; number of them in use in this country, 810-813, 834—Great increase in the demand for them, 812, 813—Average wages of Jacquard loom manufacturers, 814-817—Evidence respecting the manner of adapting designs to the loom, and superiority of the French over the English therein, and causes which occasion it, 819-825—Period of the introduction of the Jacquard loom in France, and advantages gained by the French over other

Guillotte, M. Claude. (Analysis of his Evidence, I. 808-848.)—*continued.*

other countries during the period they held its monopoly, 826-829—Jacquard machines have been introduced into the School of Design at Lyons for the use of the artists, 830-833.

Advantages derived from the invention of the Jacquard machine, 831—Foreign manufacturers bring their patterns worked in the material, but the English manufacturers show them only on ruled paper, 840, 841—Further evidence respecting the applicability of the Jacquard loom to every description of weaving, 843—Difficulties in the way of improvement in silk manufacture, 844-848—Letter from witness to the chairman of the Committee on the advantages to be derived from the formation of schools for teaching the art of designing and *mise en carte*, 848, p. 58.

H.

Hanging Committee. See *British Artists, Society of. Royal Academy, IV.*

Harrison, Robert. (Analysis of his Evidence I. 455, 481.)—English manufacturers decidedly inferior to the French in designs and patterns for fancy silks, 455, 470—No want of talent in this country to manufacture any pattern, if there were proper designers, 467-469—In many instances the permanency of colours is in favour of English manufacturers, 471-474—The establishment of a School of Arts would be of great advantage to the silk trade, 475, 476—Necessity for some protection being afforded to patterns; simple registration would be sufficient, 477-481.

Hay, D. R. (Analysis of his Evidence, II. 390, 493-6.)—House-painter, decorator and gilder in Edinburgh, 390—There is a general want of cheap Art in Edinburgh as applicable to the purposes of ornamental work and decoration, 391-412—School of Design connected with the Board of Trustees for the encouragement of manufactures is limited to 40 pupils, 394, 395—School of Arts established in Edinburgh; nature of the education afforded, and manner it is supported, 403-411—Paisley manufacturers obtain their designs from France, 413-422—Best Scotch carpets, with respect to Design, are manufactured in Edinburgh, 417-421—All designs, as regards carpets, are copied from the French, 425, 426—Examination as to the best line of study for persons intended for witness's profession, 430-446—Opinion that institutions in which the acquisition of works of Art is left to chance are more conducive to the demand for them than if they were simply exhibited in a gallery and left to the casual purchase of persons who might chance to see them, 447-456.

Great want of originality in the designs for carpets, and causes to which attributable, 460-463—Evidence respecting the formation of boards for the purpose of affording protection to copyrights, 464-468—Registration should be made not of the drawing, but of the article in a manufactured state, 469, 470—Central board should be established for the purpose of deciding disputes as to priority of invention from remote parts of the country, 471-478—The want of elementary instruction constantly exhibiting itself among artisans, 479-485—If Schools of Arts established there would be no deficiency of applications to reap the benefit among the labouring and industrious classes, 487-489—Further evidence respecting the line of study to be followed by persons wishing to belong to witness's profession, 490-496.

Haydon, Benjamin Robert. (Analysis of his Evidence, II. 1050-1125.)—Academies have tended more to elevate mediocrity than to advance genius, 1051, 1052—Artists have been inferior since the establishment of academies than previously, 1053, 1054—Examination respecting the origin of the Royal Academy, 1056—The Royal Academy refused a charter from George the Fourth, 1057—Witness approves, to a certain extent, of the existence of the Royal Academy as a school of instruction, 1058—Mode of admission to, and instruction pursued there, 1059-1062—Examination respecting the treatment received by witness from the members of the Royal Academy, and ruinous consequences attendant thereon, 1066-1069—Reason why England has never established an historical school the same as in other nations, 1070, 1071, 1081.

Advantage of the British Gallery; obstruction thrown in the way of its establishment by the Royal Academy, 1079, 1080—Taste of the people very much injured by the exhibitions of pictures, and reason for that opinion, 1082, 1083—Suggestions for improving the taste of the people, 1084-1091—Drawing might be made a part of elementary instruction, 1092-1094—Schools of Design should be separate from other schools, 1095-1096—Art is greatly indebted to engravers for the diffusion of works, 1098—Opinion of Burke that there was no chance for Art in this country till statesmen were educated on principles of taste, 1099-1103—Very desirable that Art should be encouraged by an annual grant from Parliament, 1107—Fresco painting has been revived at Munich, 1110—Fresco engenders, but does not make such perfect works of Art, 1110—Manner in which a Parliamentary grant should be distributed, 1113, 1114.

Repeated applications have been made for Parliamentary grants for the encouragement of the Fine Arts, 1115—Very great objection to the admission of the Royal Academy to the National Gallery, 1118, 1119—Very small portions of foreign exhibitions devoted to an English school, 1120, 1121—Historical painting will continue to hold an inferior place unless supported by Government, 1122—Whether a spontaneous demand for altar-pieces would not prove a greater encouragement to historical painting than a national

Haydon, Benjamin Robert. (Analysis of his Evidence, II. 1050-1125.)—*continued.*

national grant, 1124—Further evidence respecting the advantages and disadvantages of academies, 1124, 1125.

(Second Examination II. 2181-2186.)—Present system of self-election at the Royal Academy is most pernicious, 2181—Opinion that the Academy was originally founded on intrigue, 2182, 2183—Witness does not agree in the opinion of the President of the Academy that the present number of academicians is sufficient for conducting its operations, 2184-2186.

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1. Relative state of Manufactures in England and on the Continent.

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Mineralogy. Very desirable that a manufacturing artist should be acquainted with mineralogy, *Donaldson, II.* 342.

Modellers. They are generally persons of very little education, who have been accidentally directed to drawing very early, *Smith I.* 129-142—Very few good modellers or carvers in London, *Morant II.* 501—Modelling essentially necessary for the purpose of reviving a more pure style among artists, *Papworth I.* 1277-1286.

Models. There is a very large collection of models in the Gewerbe Institute at Berlin, *Waagen I.* 57—A considerable collection of models has been made for the school at Lyons, *Bowring II.* 16—Opportunities being afforded to workmen to study models would give additional beauty to the formation of their machinery, *Donaldson II.* 348.

Monuments. Very little respect shown by English people to public monuments, from the inaccessibility to works of Art, *Paul II.* 2089-2096—Very fine collection of monuments in the British Museum, *Paul II.* 2177.

Morant, George J. (Analysis of his Evidence, II. 497-579.)—Of the firm of Morant & Son, house decorators, in New Bond-street, 497-498—Great difficulty in procuring a sufficient number of good designs, 499, 500—Very few good modellers or carvers in London, 501—Difficulty after designs are obtained in procuring workmen to execute them, 499, 504—Evidence respecting the German work published by Professor Zaher on ornamental decoration, its value to house decorators, 508-519—But few workmen that can contrast colours to produce a good effect, 514—English publications on Gothic architecture and decoration far superior to those on the Continent, 521-523—Prussian Government has published works for the improvement of manufactures in design; the publication of a similar work in this country would be of considerable advantage, 527-535—Greater demand for works of superior taste than the ordinary style in use among English decorators, 536-539.

The distribution of Schools of Art would be advantageous, 540—Louis Quatorze style is the predominant taste, from the facility of adoption, 541-551—Great desire among workmen of intelligence to acquire a knowledge of Art and of taste, 554—No school of decoration in this country similar to that at Paris, 555—Very great confusion observed in the several styles in England in decoration, both for furniture and rooms; the desire to obviate it is much greater now than formerly, 560-562—Many of Raphael's designs will be found to be taken from figures in antique gems, 564-568—Greek style much more applicable to our habits and buildings than the Gothic, and is less expensive, 569-571—Designs for carpets have very much improved, 572—Repeal of the paper duty will encourage the use of inferior patterns, 573-579.

Morrison, James, M.P. (Analysis of his Evidence, I. 161-269.)—Of the firm of James Morrison & Co. 161-164—English manufacturers far superior to foreign countries in respect of the general manufacture, but greatly inferior in the Art of Design, 165-167—Superiority of foreign manufactures in Art to be attributed to the want of public schools for teaching the Art of Design, and evidence thereon, 168-177—Manufacturers obliged to resort to the Continent for the purpose of purchasing their new designs, and beneficial results thereof, 172, 173—Great attention paid by the French manufacturer to the subject of his patterns, 174-176—Very desirable that encouragement should be given to the Arts as connected with the architectural decorations of the interior and exterior of houses, 179-192-3—Establishment of a School of Art for that purpose recommended, 182.

No doubt that admitting the public, especially the working classes, to see fine collections of works of Art, has been eminently useful, 190-1—The French are more skilful than we are in the combination of colours, and in chemistry, as connected with manufactures, 194—Suggestions as to the best means of encouraging a knowledge of Art

Morrison, James, M.P. (Analysis of his Evidence)—*continued.*

Art among English manufacturers, 195-207—No want of talent in this country, but a want of encouragement, 207—Want of protection is a great check to the progress of the Arts of Design, and protection that should be afforded, 208-210—Growing demand for manufactures in which the Arts of Design are best exhibited, 211-215—Objection of English manufacturers to expend money on patterns is the want of protection against piracy, 217—Ignorance among manufacturers as to Art generally has been a great impediment to the introduction of chemical knowledge among them, 219-224.

The principal manufacturing towns would co-operate in the formation of Schools of Art, 225-231—Petition of riband manufacturers, that they are inferior in pattern and design to the French manufacturers, and praying for some encouragement, 228—Suggestions for giving protection to the inventors of patterns, 232-237—Local tribunals composed of masters and men could not be conveniently introduced in questions relating to patterns, 235, 236—The public are always ready to purchase English manufactures when they are equal to foreign, 238-241—Great improvements have taken place in street architecture, particularly in Birmingham and Liverpool, 245-247, 267-269—Very desirable that Art should, to a certain extent, form part of elementary education, 248-254—Importation of foreign articles has diminished since the patterns previously introduced have been copied by English manufacturers, 255-257.

Munich. Number of pictures in the different palaces of Munich, *Solly II.* 1866—Evidence respecting the construction of the galleries at Munich, and the arrangement of the pictures and statues there, *Rep. II. p. ix. x.*; *Von Klenze II.* 2281—Height of the rooms in the gallery of paintings, *Von Klenze II.* 2283.

See also *Fresco Painting.*

MUSEUMS:

1. *Extent to which they should be established, and at whose expense.*
2. *Advantages from their establishment.*
3. *Periods they should remain open.*
4. *In places abroad.*

1. *Extent to which they should be established, and at whose expense.*

Should be attached to all Schools of Design, to assist the studies of the pupils, *Butt I.* 586—Should be made as extensive as possible throughout all the large towns in the country, *Wyon I.* 1717—They should be numerous, and open to the public at large, *Bowring II.* 40—Should be provided at the national expense, *Foggo I.* 717—Government should encourage the formation of museums and galleries, but leave their management to the people themselves, *Robertson I.* 1660—The museum at the London Mechanics' Institution is furnished with an extensive collection of specimens, *App. I. p.* 140.

2. *Advantages from their establishment.*

Complaints among artisans that museums are not open after their working hours, and they have no opportunity of going to them without losing their time, *Smith I.* 662—Advantages that would be derived from opening public galleries and museums at an earlier hour, and suiting the convenience of the mechanic, &c. *Crabb I.* 1081-1091—Their being open would enable artists to instruct themselves, *Rennie I.* 981-983—Throwing open museums and galleries to the public would cause a great advance in intellectual improvement, *Sass II.* 230.

3. *Period they should remain open.*

Very desirable that they should be opened for a few hours on Sundays, *Waagen I.* 92; *Stanley II.* 1798, 1799—Very great importance that all museums and exhibitions of works of Art should be accessible to the labouring population, without any great pecuniary sacrifice on their part, *Smith I.* 662, 663—Advantages that would be derived by artisans from their being opened free of expense, *Cockerell I.* 1457, 1458, 1478.

4. *In places abroad.*

The opportunities of study in the museums of France are far superior to anything in this country, *Foggo I.* 715—Those of France are everywhere accessible, and very much visited by the labouring population, *Bowring II.* 8—At Lyons, they are open gratuitously to the public, *Bowring II.* 18.

See also *Manchester. Birmingham. Coventry. Dublin.*

N.

Nasmyth, James. (Analysis of his Evidence, II. 290-330.)—Manufacturing Engineer from Manchester, 290—Framework of machinery is the most susceptible of improvement, 295—Extent of saving that may be effected by an improvement of form, 297-301—Mechanics connected with machinery possess a very considerable portion of geometrical knowledge, 302-304—Every facility should be given to the extension of mechanic institutions, 307—Exhibition of works of taste in the different manufactories would be attended with advantage, 307-311, 315—Manchester is without any open exhibition where mechanics can see specimens of beautiful Art, 319-321—Greater correctness and beauty in the exterior of public buildings would have an improving effect on the mind of the mechanic, 322-330.

NATIONAL GALLERY:

1. Generally.
2. State of the pictures there.
3. Opinions as to the originality of them.
4. Papers laid before the Committee.

1. Generally.

The new National Gallery is not so extensive as a great nation like this would be expected to produce, *Woodburn II.* 1705, 1706; *Leigh II.* 1898, 1899; *Shee II.* 2034, 2035—Whether in the event of the number of pictures belonging to the National Gallery increasing to such an extent as to demand more room, the Royal Academy can be removed from the part they are to occupy, *Wilkins II.* 1145; *Shee II.* 2036-2041—Should have the power to exchange or transfer pictures to provincial galleries, *Waagen I.* 94—Whether the Committee appointed by the Lords of the Treasury to examine the plans for it were competent to judge of the originality and value of high works of Art, *Rep. II.* p. x.; *Wilkins II.* 1404, 1405—Persons employed in selecting pictures for the English National Gallery have not actively made it their study, *Rep. II.* p. x.; *Solly II.* 1835-1840—Desirable to have it open as much as possible, *Leigh II.* 1906, 1907, 1910, 1911.

It was never contemplated to make exhibition rooms on the ground floor of the National Gallery, *Wilkins II.* 1130-1133—Evidence respecting the appropriation of the different rooms in it, *Wilkins II.* 1138-1166—Nature and extent of the alteration made in the original plan of the National Gallery, and at whose suggestion, *Rep. II.* p. ix.; *Wilkins II.* 1197, 1206-1208—Opinion that, as at present constituted, it will be one of the best galleries in Europe for the exhibitions of pictures, *Wilkins II.* 1223, 1224—Suggestion for its erection originated with witness, *Wilkins II.* 1283-1304—Part of it is fire-proof; the whole could be made so, *Rep. II.* p. ix.; *Wilkins II.* 1308-1324.

There is no room in the National Gallery set apart for copying, *Wilkins II.* 1331-1334—There should be a room expressly for copying attached to the National Gallery, *Seguier II.* 1677-1680—Meetings of the trustees are always well attended, *Seguier II.* 1456-1466—But few offers made to the National Gallery for the purchase of pictures belonging to the Italian Schools, *Seguier II.* 1465-1513—Number of pictures belonging to it at the present time, *Seguier II.* 1617—Estimated value thereof, *Seguier II.* 1619, 1620—Number of persons visiting it on an average annually, *Seguier II.* 1628—Evidence respecting its construction, *Seguier II.* 1665-1676—One half of it is to be appropriated to the use of the Royal Academy, *Rep. II.* p. ix.; *Wilkins II.* 1175; *Shee II.* 2030-2033.

2. State of the pictures there.

Nearly the whole of the pictures in the National Gallery want lining and restoring, *Peel II.* 1803-1819—Pictures in the National Gallery are generally in a very good state, *Seguier II.* 1539—Those in the National Gallery are in a very wretched state, *Solly II.* 1857-1862.

3. Opinions as to the originality of the pictures there.

"The Mill," by Claude, in the National Gallery, is in witness's opinion an original painting, though there are great varieties of opinions about it, *Seguier II.* 1496-1497—Very desirable that none but originals should be exhibited there, *Seguier II.* 1495—Pictures in the National Gallery are not all originals, *Woodburn II.* 1625-1636—Opinion as to originality and the character as works of Art of the pictures in the National Gallery, *Solly II.* 1856.

4. Papers laid before the Committee.

Return of the number of officers, effective and superannuated, connected with the National Gallery; the amount of their salaries, with the duties and conditions of their appointments, and the other situations held by such officers, *App. I.* p. 139—Return of the days and hours on which the National Gallery is opened and closed, *App. I.* p. 139—Return of the number of students who have attended for the purpose of studying in the National Gallery in each of the last five years, *App. I.* p. 139—Return of the attendants and servants employed at the National Gallery, *App. I.* p. 139.

See also *Pictures*, 1. 3. *Royal Academy*, I. vii. *Schomberg*, Mr. *Sculpture*. *Sebastian del Piombo*. *Students*.

National Galleries. Very desirable to obtain an historical account of each painting placed in a National Gallery, *Seguier II.* 1565-1575—Witness does not object to the exhibition of paintings in National Galleries and the misapplication of seeing them, but to the servile copying by artists, *Stanley II.* 1769-1778—Comparative merits of the different galleries witness has examined as regards the quality of the pictures and their arrangement, *Leigh II.* 1789-1791—Very beneficial if those for the exhibition of works of Art were open on Sunday, *Stanley II.* 1798, 1799.

See also *Pictures*, 1.

National Institute of France. Does more justice to science than any other institution, *Pye II.* 1332.

National

National Institution. Examination on the formation of a national institution for the advancement of Art, and manner it should be constituted, *Martin II.* 877-900.

Native Artists. See *Pictures*, 3.

Netherlands. See *Libraries*.

Normal Schools. Government has this year proposed (for the first time) a vote in the Estimates for the establishment of Normal Schools of Design, *Rep. II. p. v.*—Instruction in the Arts forms part of the education in the primary Normal Schools in France, *Bowring II.* 31.

Norwich. Evidence respecting the Academy of Arts instituted at Norwich; period when established; number of pupils attached to and manner instructed; its effects on manufactures in Norwich, *Barnes I.* 1323-1333—Assistance being granted by Government, the academy at Norwich might be thrown open to the public, *Barnes I.* 1405, 1406.
See also *Dyes. Exhibitions, Public, I. Libraries. Literature. Population.*

O.

Operatives. Very desirable that they should be instructed, *Smith I.* 636-638—Improvement among workmen employed by witness to be attributed to the opportunity of seeing works of Art, &c. *Smith I.* 644-646—Habits of workmen very much improved, and causes to which it may be attributed, *Smith I.* 653-663—Those frequenting coffee-houses and coffee-shops will not associate with those who go to public-houses, *Smith I.* 654, 655—Opinion that the Art of Design is so extensively useful to all classes of operatives, that after the first elements of teaching, the Arts of Design should form a necessary part of education, *Toplis I.* 1549-1551—Great desire among workmen of intelligence to acquire a knowledge of Art and of taste, *Rep. II. p. v.*; *Morant II.* 554—French operatives are better educated than the English workman, *Smith I.* 664-674—It is not compatible with the occupations of artisans that the knowledge of correct principles of Design should be encouraged, *Cockerell I.* 1460.

See also *Mechanics. Schools of Art and Design*, 2.

Orleans Gallery. Before the purchase of the Orleans Gallery the different collections that enjoyed a high reputation were but indifferent, *Woodburn II.* 1640.

Or-molu. The taste for or-molu ornaments has increased to a great extent within the last few years, *Wyon, I.* 1749, 1750—English designs in or-molu are extremely deficient, while the French are very beautiful, *Paul II.* 2108—There is no school for instruction in or-molu work, *Paul II.* 2108-2109.

Ornamental Drawings. See *Prizes*.

Ornamental Works. See *Plate Glass*.

Oxford. Great doubts whether Oxford or Cambridge ever can become a good place for the study of the Fine Arts, *Morrison I.* 248.

Oxford University. See *Pictures*, 1.

P.

Painters. Number of painters sent annually from Paris to Rome, and at whose expense, *Cockerell I.* 1447—A vast number of those at Antwerp have risen from the lowest classes of society, *Cockerell I.* 1482.

Painting. The art of painting would be more advanced if pictures were made the objects of general observation rather than by copying them, *Waagen I.* 91—Mode of acquiring a knowledge of painting in England, *Butt I.* 585—Number of lectures delivered by the professor of painting at the Royal Academy during the last ten years, *App. II. p.* 200.

See also *Dresden. Historical Painting. Lectures.*

Paintings, Exhibitions of. See *National Galleries*.

Paisley. Manufacturers of Paisley obtain their designs from France, *Hay II.* 413, 422.

See also *Shawl Trade*.

Paper Duty. See *Duties*.

Papers for Rooms. French papers are superior in design, both in the original idea and the detail of drawing, *Crabb I.* 987-990, 1026-1028, 1047-1059; *Toplis I.* 1518—The French are superior in brilliancy of colours in their paper borders for rooms, *Crabb I.* 1054-1056—Opinion that if the French printing blocks were conveyed to this country very few workmen would be enabled to produce the same pattern with that precision as the French workman, *Crabb I.* 991-1000.

Paper Staining. Artists employed by paper stainers do not show much originality of design or correctness of drawing, *Papworth I.* 1248—Artists connected with the manufacture of papers have not improved in correctness of drawing within witness's knowledge, *St. Leon II.* 382-386—Difference between the English and French productions in paper staining, *St. Leon II.* 389.

See also *Colours*.
o.28.

Papworth, John B. (Analysis of his Evidence, I. 1217-1319.)—Not sufficient encouragement given in this country to the Art of General Design, 1217-1221, 1229-1232—Want of protection and instruction are the principal defects in Art as applied to manufactures, 1222-1228—Great improvement in designs for gold and silver ornaments, 1233-1237—There is more Art in ornamental furniture manufactured in France than in England, 1238, 1239-1243—Opinion that an extension of the knowledge of Art would cause a greater demand for the articles which they designed, 1246, 1247—Further evidence respecting the want of protection to manufacturers, 1252-1254—Piracy so very common that artists will not execute a fine design on their own account, 1254.

Suggestions as to the best mode of affording protection to manufacturers for their original designs, 1255-1263—Evidence respecting the want of protection, and effect of its absence on the style of manufacture, 1264-1275—Drawing and modelling essentially necessary for the purpose of reviving a more pure style among artists, and evidence thereon, 1277, 1286—Ornamental works in houses are omitted in consequence of the want of artists to execute them at a moderate expense, 1287, 1288—Institute of British Artists has been established, and purposes for which formed, 1277, 1278, 1289—Instruction afforded in architectural design by the Royal Academy not sufficient, 1290-1293—Limitation to which brick-making is subject in England is a great impediment in the way of development of Art in that particular manufacture, 1298-1301.

Injurious effects of the high duty on plate glass, also of the window tax, in preventing its use for purposes of ornamental works for buildings, &c. 1302-1304—Not sufficient intelligence exhibited in works of furniture in this country, unless designed by the architect himself, 1305-1319—Great want of designers among upholsterers, 1310, 1311—Great want of taste in this country in the arrangement of drapery, 1312-1315—Opinion that there is sufficient talent in the country to supply all its wants in Art, 1317, 1318.

Paris. See *Painters*.

Patents. Very desirable that the remedy for infraction of patent rights should be cheap as well as summary and prompt, *Gibson* I. 395—Great complaint of the want of a summary remedy against infringement of designs, and suggestions thereon, *Wyon* I. 1765-1778—Jurisdiction of the Conseil de Prud'hommes extends to patents, *Bowring* II. 49-52—Are considered as manufacturing property in France, and subject to the patent laws of 1791, *Bowring* II. 49.

See also *Bulletin des Lois. Conseil de Prud'hommes. Protection for works of Art, 2.*

Pattern Drawers. Difficulties under which those in this country labour as compared with France, *Spalding* I. 306-308—Very difficult to procure a good one in England, *Howell* and *Butt* I. 415-422—Are the persons who prepare the work, *Howell* and *Butt* I. 419—Foreign pattern drawers are uniformly correct; our pattern drawers very seldom so, *Skene* I. 1130.

See also *Wages*.

PATTERNS:

1. *Generally.*
2. *Persons engaged in producing them.*
3. *Want of protection for.*
4. *Suggestions for affording protection to, and length of time protection should be granted.*
5. *In Scotland.*
6. *In places abroad.*

1. *Generally.*

English designs when submitted to the trade are mere drawings, while those of the French manufacturer are the articles themselves, *Smith* I. 282-284; *Guillotte* I. 840, 841—English manufacturers copy the good French, and vice versa, *Guillotte* I. 835—Whether there is an increasing demand for patterns taken from the antique or from classical models now than formerly, *Crabb* I. 1029-1037—Very general defect in English patterns from want of botanical accuracy where flowers are introduced, *Skene* I. 1130.

2. *Persons engaged in producing them.*

Class of persons employed in the production of them in Sheffield, *Smith* I. 115-121—But a very small degree of talent employed in Spitalfields in the production of patterns, *Gibson* I. 365-367—There is no originality in design in drawing patterns in Spitalfields, *Gibson* I. 380—No want of talent in this country to manufacture any pattern, if there were proper designers, *Harrison* I. 467-469—Very rare that the labouring lace manufacturer invents any patterns, *Millward* II. 160-162.

3. *Want of protection for.*

There is no protection afforded to inventors of designs, *Smith* I. 105-114—Want of protection is a great check to the progress of the Arts of Design, *Morrison* I. 208-210; *Toptis* I. 1567—Objection of English manufacturers to expend money on patterns is the want

PATTERNS:—3 Want of Protection for—continued.

want of protection against piracy, *Morrison I.* 217; *Toplis I.* 1567—Great inconvenience felt in England from the want of protection to the inventors of new designs, *Spalding and Smith, I.* 315—Greater protection should be afforded to the inventors of new designs, *James I.* 343-346—Without a protection of patterns no School of Design would be of any advantage, *Gibson I.* 381—Necessity for some protection of patterns, *Harrison I.* 477—Great difficulty in discovering which is a distinct pattern and what is only a variation from a previous pattern, *Smith I.* 157; *Toplis I.* 1567—Want of protection for patterns, and disadvantages therefrom, *Gibson I.* 380; *Howell and Butt I.* 436-440; *Harrison I.* 477-481; *Eld I.* 531, 532; *Rennie I.* 973-983; *Papworth I.* 1264-1275—Mode adopted of invading the copyright of patterns, and evidence thereon, *Millward II.* 163-170.

4. Suggestions for affording protection to, and length of time protection should be granted.

Should be registered at the National Gallery or Somerset House, *Smith I.* 108, 150-160—Those requiring protection should be deposited in some public office, *Morrison I.* 232; *Toplis I.* 1567-1569—Stamping the name at the end of the piece added to registration would be a sufficient protection, *Howell and Butt I.* 440; *Toplis I.* 1571—Registration of patterns would be quite sufficient, *Gibson I.* 400-409; *Harrison I.* 479-481—The establishment of a board composed of masters and workmen would be a sufficient protection, *Eld I.* 531, 532; *Toplis I.* 1569—Should be registered, not the drawing, but the article in a manufactured state, *Hay II.* 469, 470—Evidence as to the period protection should be afforded to patterns, *Smith I.* 143-149; *Morrison I.* 208-210—Length of time patterns should be protected, *Gibson I.* 380, 386-389; *Howell and Butt I.* 436-440—Period of protection should vary according to circumstances, *Toplis I.* 1578.

5. In Scotland.

Many of the patterns exhibited to the Board of Trustees in Scotland were not altogether adapted to the operative part of the manufacture, *Skene I.* 1145—The Board of Trustees in Scotland established prizes for pattern drawing in their academy, *Skene I.* 1145—Great many very creditable specimens of patterns have been exhibited to the Board of Trustees for manufactures in Scotland, *Skene I.* 1145.

6. In places abroad.

The greater and better part of those used in cotton printing are original designs made at Berlin, *Waagen I.* 47—It is the duty of the director of the Gewerbe Institute at Berlin to collect from different countries the most remarkable specimens of patterns that are produced, *Waagen I.* 56—Evidence respecting the superiority of the Chinese patterns over the English, and reason thereof, *Wiley I.* 773-787—Are subject to the jurisdiction of the Conseil de Prud'hommes in France, *Bowering II.* 49—French patterns are made by English manufacturers, *Howell and Butt I.* 431-434.

See also *English Manufacturers, 2. Fines. Foreign Goods. French Manufacturers. Glass Cutting. Imprisonment. Piracy. Shawl Trade. Silk Manufactures.*

Paul, Sir John Dean. (Analysis of his Evidence, II. 2047-2116.)—Academies would be very advantageous if well managed, 2047—Great deal of advantage would be derived from the pictures being hung by different persons, 2048-2050—Pictures should be classed in an exhibition, 2051-2055—There are no lecturers likely to improve those branches of Art which are connected with manufactures, 2056—Great want of a school for instruction in the elementary art of Drawing, 2059-2067—Very advantageous to diffuse casts from the antique and good prints through the large towns in this country, 2068—Opening galleries on Sundays attended with great advantages in foreign countries, 2070-2073—Very great improvement with regard to ornaments and monuments used in the cemetery in the Harrow Road and other places, and evidence thereon, 2076-2084, 2086-2088.

Very little respect shown by English people to public monuments, from the inaccessibility to works of Art, 2089-2096—Great advance in the public taste and power of appreciating the Fine Arts exhibited by the advance of the water-colour paintings in this country, 2097-2098—Further evidence respecting the mode of hanging pictures in the Royal Academy, 2098-2099—The principles of architecture are very little understood in this country; very desirable to form a school of architecture distinct from Somerset House, and evidence thereon, 2100-2107—There is no school for the instruction of or-molu and bronze work, 2108-2109—Very great encouragement given to carving in wood in consequence of the instructions that have been given in that branch of the Arts, 2113—If a buhl manufactory were established it would have an immense sale, 2114—Schools of Design should be established on the same principles as those in France, 2116.

Peel, John. (Analysis of his Evidence, II. 1800-1823.)—Nearly the whole of the pictures in the National Gallery want lining, cleaning and restoring, 1800-1819—Pictures frequently sent from abroad for the purpose of being lined, 1820-1823.

Pensions.

Pensions. Amount of pensions allowed to associates, and academicians and their widows, *Clint II.* 1033-1035.

Percier. His works have contributed very much to spread just ideas of taste in Design, *Papworth I.* 1291-1293.

Persian Carpets. See *Scotch Wool.*

Perspective. The Chinese works of Art are deficient entirely in either linear or aërial perspective, *Donaldson I.* 335—A knowledge of perspective is essentially necessary, *Donaldson I.* 337—The works in the Japan trade are conspicuously defective in perspective, *Foggo, I.* 733—Instruction in perspective is given at the academy at Bruges, *Barnes I.* 1381—There have been no lectures delivered on perspective recently at the Royal Academy, and reason thereof, *Shee II.* 2042—Very desirable that anatomical truth should be delineated in perspective, *Sass II.* 233-238—Number of lectures delivered by the Professor of Perspective at the Royal Academy during the last 10 years, *App. II.* p. 200.

See also *Lectures. Schools of Art and Design, 1.*

Petersburg, St. Number of pictures in the different imperial palaces there, *Solly II.* 1870.

Picture Dealers. Foreign dealers prefer English lining to any other, *Peel II.* 1823.

Picture Galleries. See *Pictures, 3.*

PICTURES:

1. *Generally.*
2. *Effect of the Exhibitions of on the Public.*
3. *Mode of placing them in galleries.*

1. *Generally.*

Those at Oxford University are wretched, *Haydon II.* 1101—Are frequently sent from abroad for the purpose of being lined, *Peel II.* 1820-1823—Mode adopted by the Berlin Government in choosing their pictures for the National Gallery, *Solly II.* 1829-1834—Class of pictures requisite to make a complete collection for a national gallery, *Solly II.* 1841-1847—The present collection of pictures in the National Gallery should only be considered as the commencement of a gallery, *Solly II.* 1848-1855; *Leigh II.* 1897—The finest collection of pictures is in Spain, *Woodburn II.* 1681-1688—Very bad plan to remove those on boards to place them on canvas, *Woodburn II.* 1645-1647—They should not be allowed to be taken down, however carefully it may be done, *Leigh II.* 1908—Number of pictures in the national galleries of different countries, *Solly II.* 1764-1772.

2. *Effect of the Exhibitions of on the Public.*

Operatives of Worcester have derived considerable advantage from the exhibition of pictures in the town, furnished from private collections of gentlemen in the neighbourhood, *Howell II.* 77.—Exhibition of modern pictures has not had any beneficial effect on the manufactures of Birmingham, *Howell II.* 109-113—Taste of the population very much injured by the exhibitions of pictures, and reason for that opinion, *Haydon II.* 1082.

3. *Mode of classing them in galleries.*

Different schools should have different divisions, and, as far as possible, in the same room, *Wilkins II.* 1335-1338—Those in galleries should be classed according to the different schools, *Stanley II.* 1779-1791—Whether it is desirable that those of native artists should be placed in the National Gallery, *Rep. II. p. x.*; *Stanley II.* 1792, 1793—Should be classed according to their different schools in public galleries, *Woodburn II.* 1615, 1616, 1637-1639—They should be classed in all exhibitions, *Paul II.* 1951-1955—Very desirable, in picture galleries, to put over the different schools the name of the school and the name of the painter, &c., *Rep. II. p. x.*; *Seguier II.* 1610-1613; *Von Klenze II.* 2389.

See also *Madrid. National Gallery 1, 2, 3. Petersburg, St. Prado Palace.*

Pinacotheca. The Pinacotheca at Madrid is not worthy of imitation only as architectural rooms, *Wilkins II.* 1216-1224—Witness disapproves of some of the arrangements of it, *Wilkins II.* 1334-1338.

Piracy. Is so very common that artists will not execute a fine design on their own account, *Rep. II. p. vii.*; *Papworth I.* 1254—Carried to a great extent in those productions that can be multiplied by machinery, *Howell II.* 141—The piracy of patterns has been one of the causes of the depression of the lace trade, *Millward II.* 153.

See also *Patterns 3. Protection for works of Art, 1. Rundle & Bridge, Messrs.*

Plaster. Is a very cleansing article; it takes off every kind of dust, and removes a good deal of dirtiness, *Henning I.* 884.

Plate Glass. Injurious effects of the high duty on plate glass, in preventing its use for the purposes of ornamental works for buildings, &c., *Papworth I.* 1302-1304.

Political

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Polytechnic Schools. Students on entering those of Bavaria are distributed according to the professions they choose, *Von Klenze* II. 2351, 2352.

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Prizes. Are distributed as a reward for merit in the schools in Berlin, *Waagen* I. 36—Extent of prizes given by the board in Scotland for ornamental drawings and drawings from the round, *Skene* I. 1167—Those for improving manufacturers' patterns vary every year, according to the state of manufactures and the demand; nature of the manufactures for which premiums have been awarded, *Skene* I. 1168-1170—Are awarded to the students at Bruges; they are distributed publicly, *Barnes* I. 1384-1388—Prizes given by the Royal Academy created a stimulus among the students, which was counteracted from the incompetency of the tribunal, *Donaldson* II. 1241.

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Professors. Regulations under which they should be elected, *Foggo* I. 741-747—Manner in which they are paid in Belgium, *Bogaerts* I. 1489—Return of the number of professors in the Royal Academy, of the number of lectures required by the rules of the Academy to be annually delivered by each professor, and of the number of lectures which have been annually delivered by each professor during the last ten years, 1824 to 1833, *App.* II. p. 200.

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1. Want of Protection and disadvantages therefrom.
2. Suggestions for affording Protection.
3. Extent of Protection afforded in certain cases.

1. Want of Protection and disadvantages therefrom.

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Extent of protection afforded to models or casts (in bronze and other metals) that represent human figures or figures of animals, *Rep. II. p. vii.*; *Butt I. 590-602*—Should be afforded to all original models, whether representing any object in nature or mere fanciful designs, *Butt I. 602-605*—Remedy afforded by Act of Parliament for infringement of original designs very expensive; necessity for some cheap and summary remedy to the evil, *Rep. II. p. vii.*; *Foggo I. 686-691*; *Henning I. 856-860*; *Martin I. 943, 944*; *Rennie I. 975*; *Skene I. 1150*; *Papworth I. 1258, 1259*; *Cockerell I. 1467*—Evidence respecting the protection afforded in France to inventions, *Skene I. 1146-1150*; *Bowring II. 46-49*.

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Rennie, George. (Analysis of his Evidence I. 948-983.)—Every description of fancy goods in the Italian markets are supplied by the French or Germans, though the plainer description of goods are furnished by England, 948-951—English manufactures have improved since the introduction of the French goods, 952—Suggestions for enabling the English manufacturer to compete with the French in goods, where a knowledge of Art and Design is necessary, 953-972—There is no collection of casts in London to which an artist can have access, 963—Very desirable to have exhibitions of the finest specimens of manufacture from every part of the world, 971, 972—Evidence respecting the protection to be afforded to inventions and designs, 973-983—Public taste would very soon be raised by opening museums in every town, 988—Museums being open would enable artists to instruct themselves, 981-983.

(Analysis of his Evidence II. 634*-725.)—Wherever academic institutions connected with the Arts have been encouraged, the Arts have uniformly retrograded, 638-646—Evidence respecting the origin and constitution of the Royal Academy in England; nature of its laws and manner in which it is conducted, 647-661—The schools are in a very inefficient state, 662—Great deficiency in the number of lectures that ought to have been delivered, and reasons assigned for that deficiency, 665-671—Very great dissatisfaction exists among artists as to the management of the exhibition, and causes to which attributable, 673-678—Not sufficient accommodation for all the pictures presented for exhibition, and means suggested for remedying that deficiency, 679-682.

Proportion the number of portraits exhibited by the Royal Academy bears to other paintings, 683-685—General body of exhibitors ought to have some voice in the management of, and some control over the funds of the Royal Academy, 686-691—Great importance attached to the dinner given between the period of hanging and exhibition of the pictures, 692, 693—Opinion among artists generally that transferring the Royal Academy to the National Gallery will be attended with serious injury to both establishments, and reason for that opinion, 694-702—The want of taste existing in this country among the population generally may be attributed to the exclusiveness of the system of opening exhibitions for works of Art, 711-721—Opinion that free competition would be more likely to advance the Fine Arts than granting privileges to any body of artists, or endowing any institution, 725.

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Robertson, Joseph Clinton. (Analysis of his Evidence I. 1586-1666.)—Conductor of the *Mechanics' Magazine* from the period of its commencement, 1586-1588—Considerable want of a knowledge of drawing among working mechanics, 1589—Great waste of the time of a mechanic to learn an art that he could not turn to some practical account, 1591—Opinion that there is no want of talent in designing in any branch of manufacture, 1592, 1593—The English are not behind the French in Design as applied to manufactures, except in a very few branches, and grounds on which witness founds that opinion, 1594-1596—Greater part of the engraved cylinders for French goods are manufactured in England, 1596-1598—English manufacturer is enabled, from the amount of his capital and the capabilities of his machinery, to produce a greater quantity of goods than the manufacturer of any other country, 1598.

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ROYAL ACADEMY:

- I. *Its Origin; Constitution and manner of conducting it.*
- II. *Nature and extent of its Laws.*
- III. *Objections to the present mode of conducting it.*
 - i. *To the administration of its funds.*
 - ii. *To the distribution of the honours of the profession being vested in them.*
 - iii. *To the system of Election of Officers, &c.*
- IV. *Duties of the Hanging Committee.*
- V. *Opinions as to the Accommodation afforded to Exhibitors.*
- VI. *State of the Schools belonging to it.*
- VII. *Opinions as to their occupying part of the National Gallery.*
- VIII. *Papers laid before the Committee.*

1. *Its Origin; Constitution and manner of conducting it.*

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Considerable difficulty in filling up the number of members at its formation, *Shee* II. 1989—Have spared no exertions for the purpose of raising the Arts in this country, and inducing the Government to step forward in their behalf, *Shee* II. 1948-1951—Charges made against the Academy of depreciating the Arts are entirely without foundation, *Shee* II. 2017-2051—Number of students educated by the Royal Academy since its establishment, *Shee* II. 1961—Very great improvement has taken place since the foundation of the Royal Academy in the Arts of the country, *Shee* II. 2024-2028—Is a more important institution to the nation than the National Gallery, *Shee* II. 2041—Present number of the Academy is sufficiently comprehensive to watch over and represent the general interest of the Arts in this country, *Shee* II. 1985—Present number not sufficient, *Haydon* II. 2184-2186.

2. *Nature and extent of its Laws.*

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i. *To the administration of its funds.*

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ii. *To*

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ii. *To the distribution of the honours of the profession being vested in them.*

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iii. *To the system of Election of Officers, &c.*

Elect their own members, subject to the sanction of the King, *Shee* II. 1976-1978—Witness approves of the present mode of election of members, *Shee* II. 1989—Present system of self-election at the Royal Academy is most pernicious, *Rep.* II. p. viii.; *Haydon* II. 2181—Evidence respecting the mode of conducting the elections of Royal Academicians, *Clint* II. 973-976—Opinion on the general policy of the Royal Academy as regards their elections and the mode of conducting them, *Clint* II. 1001-1024.

IV. *Duties of the Hanging Committee.*

Many members do not exhibit when they are on the hanging committee, *Shee* II. 2011—Very few members of the Academy are desirous of being on the hanging committee from the drudgery of the duty and the invidious remarks they are subject to, *Shee* II. 2010-2011—Perfectly correct that the Royal Academy should arrange the pictures of persons who have no authority in the appointment of the persons who arrange them, *Shee* II. 2093-2096—Great deal of advantage would be derived from the pictures being hung by other persons than academicians, *Paul* II. 2048-2050—Further evidence respecting the mode of hanging pictures in the Royal Academy, *Paul* II. 2098, 2099—

V. *Opinions as to the Accommodation afforded to Exhibitors.*

Not sufficient accommodation for all the pictures presented for exhibition, and means suggested for remedying that deficiency, *Rennie* II. 679-682—Rooms of, are not well adapted for the exhibition of pictures, *Martin* II. 828, 829, 844—It is impossible to give appropriate places to each exhibitor at the Royal Academy, *Martin* II. 815, 816—The Exhibition Rooms of the Royal Academy are very unfavourable to the display of works of Art, and steps taken by the Academy to improve them, *Howard* II. 2122-2124.*

VI. *State of the Schools belonging to it.*

The attention of the students of the Royal Academy is chiefly directed to the study of the human figure, *Morrison* I. 170—Instruction afforded in architectural design by the Royal Academy not sufficient, *Rep.* II. p. ix.; *Papworth* I. 1290-1293; *Shee* II. 1979—The Schools of the Academy are in a very inefficient state, *Rep.* II. p. vii.; *Toplis* I. 1539, 1540; *Rennie* II. 662—School connected with architecture is rather deficient in architectural models, from want of room to place them, *Howard*, II. 2118—Present condition of the schools of the Academy, and terms on which students are admitted, *Howard* II. 2118-2121—Witness approves, to a certain extent, of the existence of the Royal Academy as a school of instruction, *Haydon* II. 1058—Mode of admission to, and instruction pursued there, *Haydon* II. 1059-1062—An extension of the schools of the Academy would improve the taste of the people, *Haydon*, II. 1084.

VII. *Opinion as to their occupying part of the National Gallery.*

Opinion among artists generally, that transferring the Royal Academy to the National Gallery will be attended with serious injury to both establishments, and reason for that opinion, *Rep.* II. p. ix.; *Rennie* II. 694-702—Very great objection to their admission to the National Gallery, *Haydon* II. 1118, 1119—Are allowed to occupy the rooms in the National Gallery, on condition that if wanted for national purposes they will vacate them, *Rep.* II. p. ix.; *Wilkins* II. 1145, 1171, 1172—It was always intended that it should form one part of the National Gallery, *Wilkins* II. 1325-1330.

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See also *Academic Institutions*, 2. Engravers. *Gallery of Honour. Historical Paintings. Hogarth, Mr. Lectures. Martin, Mr. National Gallery*, 1. Perspective. Portraits. Prizes. Professors. Students.

Royal Institution, Scotland. Nature of the encouragement afforded by the Royal Institution to the Arts in Scotland, *Skene*, I. 1188.

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Sass, Henry. (Analysis of his Evidence, II. 204-241.)—Examination as to the basis or principle of the Art of Design, and manner in which it can be practically taught, 205-212—Not sufficient attention paid to the theory or principle of Art in this country, 213-214—Productions of the upholsterer are very much improved, 216, 217—Instruction in drawing has become very general, 217, 227-228—Throwing open museums and galleries to the public would cause a great advance in intellectual improvement, 230—Museums should be opened to the public gratuitously, 230-233—Very desirable that anatomical truth should be delineated in perspective, 233-238—Elementary principles of the schools of Greece, 239, 240—The beauty of the Elgin marbles cannot be seen to advantage in the building constructed for them, 241.

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SCHOOLS OF ART AND DESIGN:

1. *Their establishment very necessary.*
2. *Advantages to be derived from their establishment.*
3. *Establishment of Branch Schools and manner of supporting them.*
4. *In Bavaria.*
5. *In Coventry.*
6. *In France.*
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1. *Their establishment very necessary.*

Public schools on the Continent for teaching the Art of Design, *Morrison* I. 168—Witness has offered to assist in the establishment in London of a School of Art connected with manufacture, *Morrison* I. 198-200—The principal manufacturing towns would co-operate in the formation of Schools of Art, *Morrison* I. 225-231—The establishment of, on the same principle as school houses are erected, by the aid of government advances, would be productive of great advantage, *Rep.* II. p. v.; *Eld* I. 523-530—Should be formed at the national expense, *Toplis* I. 1541—Great want of in this country, *Smith* I. 273—Schools for the instruction of mere outline, and still more of the rules of perspective, would produce very beneficial results, *Foggo* I. 716.

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The establishment of a School of Arts open to persons connected with manufactures would be of great advantage, *Morrison* I. 195; *Spalding and Smith* I. 322-325; *Gibson* I. 381; *Harrison* I. 475, 476; *Crabb* I. 1042, 1043—The establishment of, would place the English manufacture on an equal footing with the French, *Butt* I. 582—The establishment

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establishment of schools or museums would give great encouragement for improvement, *Martin* I. 911—The distribution of Schools of Art would be advantageous, *Morant* II. 540—If Schools of Art established there would be no deficiency of applications to reap the benefit among the labouring and industrious classes, *Hay* II. 487-489—Great advantage would be derived from the formation of schools for the education of workmen, *Donaldson* II. 333, 334.

3. Establishment of Branch Schools, and manner of supporting them.

Advantages that would be gained from the establishment of branch academies for affording instruction in the Art of Design, and principles on which they should be established, *Rep.* II. p. v.; *Skene* I. 1125-1143—Branch schools should be established in all great towns giving elementary instruction in Art, *Haydon* II. 1084, 1085—Manner in which branch schools should be supported, and probable expense, *Skene* I. 1138, 1139.

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